

AR-K-A



DEPARTMENT OF PRACTICAL ART.

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A

# CATALOGUE

OF THE

## ARTICLES OF ORNAMENTAL ART,

SELECTED FROM THE

EXHIBITION OF THE WORKS OF INDUSTRY OF  
ALL NATIONS IN 1851,

AND

PURCHASED BY THE GOVERNMENT.

PREPARED AT THE DESIRE OF

The Lords of the Committee of Privy Council for Trade.

WITH AN APPENDIX.

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LONDON:

PUBLISHED FOR THE DEPARTMENT OF PRACTICAL ART,

BY

CHAPMAN AND HALL, 193, PICCADILLY.

*Price 6d. each.*

*The occupation of MARLBOROUGH HOUSE, by the gracious permission of Her Majesty THE QUEEN, for the Offices, Museum, Lecture Room, &c., of the Department of Practical Art is but temporary, until more suitable premises are provided.*





## INTRODUCTION.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art, as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favorable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to £5,000, of which £4,217. 1s. 5d. have been expended in the following proportions:—

	£	s.	d.
Articles exhibited on the Foreign Side of the } Exhibition . . . . .	2,075	9	0
Articles exhibited on the British Side of the } Exhibition . . . . .	865	11	5
Articles exhibited by the East India Company	1,276	1	0
	<u>£4,217</u>	<u>1</u>	<u>5</u>

3. Apportioning this amount to large classes of Manufactures, the expenditure in each class will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

	£	s.	d.
Woven Fabrics . . . . .	996	16	4
Metal Works . . . . .	1,371	0	6
Enamels . . . . .	844	12	0
Ceramic Manufactures . . . . .	312	16	1
Wood Carvings, and Furniture . . . . .	691	16	6

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular *styles* of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have a mixed character. Some, like most of those from the East, illustrate correct principles of ornament but are of rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duchè Ainé, (No. 52,) was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kimkhwabs of Ahmedabad.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in every article as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection affords proof of such indifference

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—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recognised. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles. (*See Appendix A.*) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany. (*See Appendix B.*)

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorised the preparation of Colored Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

(Signed) HENRY COLE.

OWEN JONES.

RICHARD REDGRAVE.

May 17, 1852.

## A CATALOGUE,

&c.

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### OBSERVATIONS.

IN examining the Collection of Articles purchased from "The Great Exhibition of 1851," for the purposes of the "Department of Practical Art," the attention of the Student and enquiring Visitor, is more particularly directed to the "Indian portion," the most important, both from the variety and beauty of the articles themselves, and as furnishing most valuable hints for arriving at a true knowledge of those principles which should regulate the employment both of Ornament and Color in the Decorative Arts.

They are the works of a people who are still as faithful to their art, as to the religion, habits, and modes of thought, which inspired it: whilst those objects in the Collection, which are of European workmanship, exhibit only the disordered state of art, at which we have now arrived; we have no guiding principles in design, and still less of unity in its application.

A mere glance at the European portion of the Collection will show, that the objects are reproductions of the most various extinct styles, more or less slavishly copied; that what is true in principle in them arises rather from their adherence to the models from which they have been copied, or by which they have been inspired, than from the result of true feeling in the artist's mind; who would otherwise not so often in the same work have mixed up the true and the false.

In the Indian Collection, we find no struggle after an effect; every ornament arises quietly and naturally from



the object decorated, inspired by some true feeling, or embellishing some real want.

The same guiding principle, the same evidence of thought and feeling in the artist, is everywhere present, in the embroidered and woven garment tissues, as in the humblest earthen vase.

There are here no carpets worked with flowers, whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament, which a caprice has added and which an accident might remove.

The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and color, and do not require to be heightened in effect by strong and positive oppositions.

We have here no artificial shadows, no highly wrought imitations of natural flowers, with their light and shade, struggling to stand out from the surfaces on which they are worked, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.

With them the construction is decorated; decoration is never, as with us, purposely constructed.

With them beauty of form is produced by lines growing out one from the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection.

In their conventional foliage, in all cases we find the forms flowing out from a parent stem, so as to cover the space to be filled with the most exquisite skill; we are never offended, as in modern works, by the random introduction of ornament, the existence of which cannot be accounted for; every flower, however distant, can be traced to its branch and root.

In the management of color, again, the Indians, in common with most Eastern nations, are most perfect; we see here the most brilliant colors harmonized as by a natural instinct: it is difficult to find a discord; the relative values of the colors of ground and surfaces are most admirably felt.

When gold ornaments are used on a colored ground, where gold is used in large masses, there the ground is darkest; when the gold is used more thinly, there the ground is lighter and more delicate.

When a gold ornament alone is used on a colored ground, the color of the ground is carried into it, by ornaments or hatchings worked in the ground color on the gold itself; of this the Student will observe many examples.

When ornaments in a color are on a ground of a contrasting color, the ornament is separated from the ground by an edging of lighter color, to prevent all harshness of contrast.

When, on the contrary, ornaments in a color are on a gold ground, the ornaments are separated from the gold ground by an edging of a darker color, to prevent the gold ground overpowering the ornament.

In other cases, where varieties of color are used on a colored ground, a general outline of gold, of silver, or white or yellow silk, separates the ornament from the ground, giving a general tone throughout; in their carpets and low toned combinations of color, a black general outline is used for this purpose.

Their object appears to be (in their woven fabrics especially) that each ornament should be softly, not harshly, defined; that colored objects, viewed at a distance, should present a neutralized bloom; that each step nearer should exhibit fresh beauties—a close inspection the means whereby these effects are produced.

In the following list an attempt has been made to show, as far as the limits of a Catalogue will allow, how each article in the Collection is in accordance with or departs from these general principles, and others more



particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a knowledge of principles which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, carefully avoid any attempt to copy or reproduce them; that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.

The principles belong to us, not so the results; it is taking the end for the means; if this Collection should lead only to the reproduction of an Indian style in this country, it would be a most flagrant evil.

The temporary exhibition of the Indian and other Eastern Collections in "The Great Exhibition of 1851," was a boon to all those European artists who had an opportunity of studying them; and let us trust that the foresight of the Government, which has secured to us a portion of those collections as permanent objects of study, will lead to still higher results.

OWEN JONES.

## LECTURES ON THE MUSEUM.

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A Course of Four Lectures on the Articles in the Collection will be delivered in the Theatre of the Department, on the Mornings of

THURSDAY 3rd, 10th, 17th and 24th of JUNE,  
at Three P.M.

And on the Evenings of

MONDAY 7th, 14th, 21st, and 28th of JUNE,  
at Eight P.M.

By OWEN JONES, Esq.

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### THE LECTURES WILL BE AS FOLLOWS:

LECTURE I.— <i>Morning, June 3</i>	} On the general principles of Design.
„ <i>Evening, June 7</i>	
LECTURE II.— <i>Morning, June 10</i>	} Woven Fabrics, Shawls, Carpets, &c.
„ <i>Evening, June 14</i>	
LECTURE III.— <i>Morning, June 17</i>	} Furniture and Carvings.
„ <i>Evening, June 21</i>	
LECTURE IV.— <i>Morning, June 24</i>	} Metals, Enamels, and Ceramic Manufactures.
„ <i>Evening, June 28</i>	

FEES for the Morning Class, 10s. 6d.

„ Evening Class, 1s. 0d.

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The Theatre will accommodate only 200 persons. Those who are desirous of attending the Course, are requested to apply for Tickets to the Secretary of the Department, at Marlborough House, Pall Mall.



# A CATALOGUE.

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## No. 1.—PURPLE SADEE.

*Manufactured at Ahmedabad.*

*Price.*—£25.

*Observations.*—Scarf, with gold flowers, on purple ground, beautifully distributed; the yellow appearing under the gold, adding greatly to the brilliancy; the border most perfect, both in the easy flow of the lines, and the harmonious juxtaposition of the colors. The dark green edging round the leaves, and the dark red edging round the flowers, of great value in defining the forms on the gold ground, and adding to the general harmony.

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## No. 2.—PURPLE KIMKHWAB.

*Manufactured at Ahmedabad.*

*Price.*—£10.

*Observations.*—Geometrical arrangement of small panels of conventional flowers and foliage; remarkable for the general gold color most perfectly balancing the purple; the foliage being further heightened with a few spots of red, increasing the effect of bloominess. The general outline of the panels rather severe, but corrected, in some measure, by the intermediate diaper; the foliage in the panels very well distributed.

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## No. 3.—GREEN KIMKHWAB.

*Manufactured at Ahmedabad.*

*Price.*—£4.

*Observations.*—Gold diaper on green silk. Perfect in the distribution of the quantity of gold to the ground; the leading lines, although of the most simple kind, are relieved by the interweaving of the ground color, so as to destroy the stiffness which might have otherwise resulted.

## No. 4.—PURPLE KIMKHWAB.

*Manufactured at Ahmedabad.**Price.*—£3. 6s.

*Observations.*—Stripes; alternately plain stripes of gold on yellow, edged with gold on crimson, and stripes of foliage in gold on purple ground. We see here the general effect much enhanced by the yellow appearing as a diaper on the gold of the plain stripes; and the purple as a hatching on the flowers of the ornamental band, with the addition of crimson spots in small quantities; the general effect most sparkling and harmonious.

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## No. 5.—GREEN BROCADED PRAYER CARPET.

*Manufactured at Ahmedabad.**Price.*—£12. 12s.

*Observations.*—Most perfect in the arrangement of the forms and harmonious in color; in the border may be studied graceful continuity of form and balancing of the masses; the diaper in the centre perfect in scale and proportions; the spots of color admirably balanced. It may again be observed, that all flowers on a gold ground are outlined by a darker tint.

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## No. 6.—SMALL SQUARE SILK AND GOLD.

*Manufactured at Ahmedabad.**Price.*—£2. 10s.

*Observations.*—Beautifully distributed running floral pattern in gold on crimson silk; the due relative quantities of pattern to ground perfect; the flow of the main stalks most playful and elegant. The harmonious effect much increased by the ground of red silk appearing, as hatching, on the gold flowers.

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## No. 7.—SMALL SQUARE SILK AND GOLD.

*Manufactured at Ahmedabad.**Price.*—£2. 10s.



*Observations.*—Admirable geometrical arrangement of flowers on stalks, in green, silver and gold, on red silk; the red appearing through the gold ground, in hatchings; this is of great value in diminishing the quantity of gold, and adding a charming bloom to the general effect.

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#### No. 8.—PRAYER CARPET.

*Manufactured* at Ahmedabad.

*Price.*—£11.

*Observations.*—Geometrical arrangement of leaves and birds in gold, on a purple ground; the ground re-appearing in hatchings, most skilfully arranged; the whole beautifully relieved by the silver flowers edged with red, and the red spots in the eyes of the birds, and in the centres, of the small flowers; the evenness of tint produced by the skilful filling up of the ground is most remarkable. The border is rather weak, and not worthy of the centre.

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#### No. 9.—GOLD AND SILVER BROCADE.

*Manufactured* at Ahmedabad.

*Price.*—£5.

*Observations.*—The dark edging which surrounds the leaves on the gold ground is again worthy of remark, as shewing that a different treatment is required for flowers on a gold ground to those on a ground of color, where white or light colors are employed with the same purpose of distinctness, and at the same time adding to the general harmony; the small borders in which black is introduced are valuable in reducing the general glitter of the gold, which is a little in excess.

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#### No. 10.—RED KIMKHWAB.

*Manufactured* at Ahmedabad.

*Price.*—£22.

*Observations.*—Diaper in gold, on crimson silk. On a careless glance, the gold would appear here to be in excess; but on close

inspection, the admirable way in which this defect is remedied will be seen ; the ground re-appearing in a small flower, and as hatching, on the gold ; we may further see the lines of hatching reversed in each flower, so that no set lines are produced in any direction, and the red and the gold are perfectly balanced, thus the general bloom, always sought, is most successfully obtained.

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### No. 11.—PURPLE KIMKHWAB.

*Manufactured* at Ahmedabad.

*Price.*—£4. 10s.

*Observations.*—Diaper of gold and silver, on purple ground. Remarkable for the playful character of the leading forms in the diaper, so free from stiffness ; and the perfect value of the quantities of the gold and silver in relation to the ground ; the yellow silk interwoven with the gold is also of great value to the general effect.

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### No. 12.—GREEN SILK BROCADE.

*Manufactured* at Aurungabad.

*Price.*—£3. 10s.

*Observations.*—Elegant flower pattern, red, yellow, and white on green ground, well distributed ; and the colors nicely balanced. The white edging on the red flower of great importance in avoiding any harsh contrast of the red on the green ; and adding considerably to the general liveliness of the effect.

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### No. 13.—PURPLE SILK BROCADE.

*Manufactured* at Aurungabad.

*Price.*—£4.

*Observations.*—The flowers very artistically grouped ; the white edging round the flower, and the yellow edging round the green leaves, most valuable in softening the transition to the purple ground.



No. 14.—GREEN KIMKHWAB, WITH GOLD FLOWERS.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£5.

*Observations.*—Detached gold ornament repeated on pale green ground—the relative value of the gold to the ground admirably felt; and the varied outline of the ornament most judicious; so that no set lines are produced to mar the general effect.

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No. 15.—WHITE SILK SHAWL, WITH BLUE AND RED BORDER.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£5.

*Observations.*—Remarkable for the elegance of effect produced by very simple means: by the repetition of the same small flower in the border, well balanced in form and color, a most charming general effect is produced. The bands of black and red, in zigzag, above and below the general border, most judicious in retaining the eye within the border, and preventing it following the diagonal lines formed by the arrangement of the small flower in the filling in.

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No. 16.—GREEN AND GOLD SHAWL.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£18.

*Observations.*—The border to this shawl most beautifully drawn, and well balanced in color—the conventional treatment of the floral groups in the centre, worthy of remark; but the general effect not particularly good.

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No. 17.—KIMKHWAB JAHL DAR.

*Manufactured* at Benares.

*Price.*—£32. 10s.

*Observations.*—Diaper in silver, black, and red, on gold ground ; selected for the elegance of the leading lines, and the perfect distribution and relative value of the several tints, whereby the most exquisite bloom is produced.

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#### No. 18.—GOOLBUND GOOLANAR.

*Manufactured* at Benares.

*Price.*—£8. 16s.

*Observations.*—Scarf—gold on red. Remarkable for the great elegance of the diaper on the gold ; and for the distribution of the gold diaper on the red ground.

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#### No. 19.—DOPUTTA GOOLANAR ARI BEL.

*Manufactured* at Benares.

*Price.*—£50.

*Observations.*—Magnificent scarf, with gold and yellow ornaments on red ground in centre, and gold diaper on green border, with broad border at ends, of gold, with conventional foliage. The diaper in the centre, and on the green border, are elegant, and well distributed ; the small borders on the large ends of shawl elegant in form, and perfect in color ; the lines of the groups of conventional forms very graceful ; and the colors well balanced.

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#### No. 20.—PHOOLDAR PUGREE ASMANEE.

*Manufactured* at Benares.

*Price.*—£7. 14s.

*Observations.*—Very elegant scarf, with gold and silver ornaments, on pale blue centre, and gold scarf ends ; the pattern well distributed, and the diaper, on gold ends, most elegant.

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#### No. 21.—KIMKHWAB SOORKH.

*Manufactured* at Benares.

*Price.*—£46. 4s.



*Observations.*—Diagonal stripes; alternately a silver running ornament, on a gold ground outlined in black, red, green, purple, and pale blue; and an intermediate stripe, with foliage in red, purple, dark green, pale green, pale pink, and pale blue, on gold ground. The silver ornament on the gold ground is beautifully distributed; and the patterns so arranged, that lines of color range horizontally, while they follow in succession down the diagonal stripe; thus the tendency of the eye to run in one direction, by following the lines of the diagonal stripe, is corrected by the horizontal arrangement of the colors; and a perfect bloominess and harmony result.

## No. 22.—KIMKHWAB BUENGUNEE.

*Manufactured* at Benares.

*Price.*—£38. 10s.

*Observations.*—Gold running ornament in stripes, on ground of orange red, pink, and pale pink, pale green and dark green, pale blue and dark blue, on a general purple ground. The general effect most gorgeous and full of harmony; and is very instructive in shewing the way this effect is produced.—The colors of the grounds of the leaves are arranged in the following order:—

Light pink	Dark green	Dark pink	Light green
Dark blue	Light pink	Dark green	Dark pink
Dark pink	Dark blue	Light pink	Dark green
Light blue	Dark pink	Dark blue	Light pink
Orange red	Light blue	Dark pink	Dark blue
Dark green	Orange red	Light blue	Dark pink
Dark pink	Dark green	Orange red	Light blue
Dark blue	Dark pink	Darkgreen	Orange red
Dark pink	Dark blue	Dark pink	Dark green
Light blue	Dark pink	Dark blue	Dark pink
Orange red	Light blue	Dark pink	Dark blue
Light green	Orange red	Light blue	Dark pink
Dark pink	Light green	Orange red	Light blue
Dark green	Dark pink	Light green	Orange red
Light pink	Dark green	Dark pink	Light green

Thus we have a succession of harmonies in each direction; both horizontally, vertically, and diagonally.—The width of the ornamental stripe, compared with the plane ground, is as 14 to 6, *i.e.* each stripe is separated from the next by 3-14ths of the stripe.

## No. 23.—KIMKHWAB BEYLA.

*Manufactured at Benares.**Price.*—£32.

*Observations.*—Selected for the harmonious arrangement of a variety of colors interwoven with gold; the pattern, although slightly crowded by the weaving, very elegant; and the principle of the continuity of the leading lines from which the flowers spring, may readily be traced.

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## No. 24.—ROOMAL CHARBAGH.

*Manufactured at Benares.**Price.*—£19. 16s.

*Observations.*—This Scarf is divided into four parts, though not a very desirable arrangement, the colors of the juxtaposed grounds are so well chosen that it may be pardoned; besides, these shawls in use would probably be rolled up as head dresses, when the change in color would add to the effect. The distribution of the flowers on the ground, is well balanced. The general border is defective in arrangement; and the palmettes at the angles seem out of place, and unworthy of the other portions of the scarf. Altogether this is not so perfect a work as most of the others; but was selected for the tasteful arrangement of the colors.

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## No. 25.—DOPUTTA PETAMBAREE.

*Manufactured at Benares.**Price.*—£52.

*Observations.*—Magnificent Scarf, with pale blue centre and crimson border. The broad border at the ends of this scarf is made up of palmettes, and conventional representations of birds and beasts in gold; the individual forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is most impressive. We may here remark how, on the more delicate ground of the centre, the masses of gold are much smaller and more divided than on the stronger red of the border. The gold ornament on the red border at the sides is most flowing and graceful: the introduction of the green fillets is of great value.



## No. 26.—PETHUMBUR KIRMEE.

*Manufactured* at Benares.

*Price.*—£22.

*Observations.*—Crimson Scarf, with elaborate border in gold, and centre, with gold birds on a crimson ground. The border very elaborate ; but the massiveness of the gold well relieved by the diaper : it is worthy of remark how the transition from the rich gold border to the thinly ornamented ground, is managed by an intermediate band of gold ornaments on the red ground.

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## No. 27.—PETHUMBUR ZURD.

*Manufactured* at Benares.

*Price.*—£16.

*Observations.*—Scarf, with plain yellow centre, and crimson border, with gold ornaments. The color of the ground is well selected to balance the plain tint ; the ornaments in gold on the border most graceful and perfect in drawing and composition : we may here observe the brilliant effect produced by the introduction of the green fillets ; and further, the advantage of the gold ornament on the margin of the yellow ground, as leading the eye into the yellow, and preventing any abrupt transition from the border to the body of the scarf.

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## No. 28.—ROOMAL ARI BEL.

*Manufactured* at Benares.

*Price.*—£34. 2s.

*Observations.*—The filling in of this Scarf is divided by three bands, red, blue, and yellow ; on which are ornaments in stripes of gold, silver, and blue, on the red band ; gold, silver, and red, on the blue band ; and gold, silver, and red, on the yellow band ; with corners and centre ornaments of silver on gold ground. The band with the blue, silver, and gold upon it is the most perfect ; the other two bands harmonize imperfectly with it, and the corners and centre are quite unworthy of the rest ; but the general border which surrounds the whole is most charming ; the red border with gold between the two narrow green borders with the silver and gold wave diaper, which terminates the whole, most perfect.

Nos. 29, 30, 31.—THREE PIECES OF MUSLIN,  
PRINTED IN GOLD.

*Manufactured* at Kotah, in Rajpootana.

*Price.*—£1. 10s.

*Observations.*—Well distributed diapers. The proportion of gold to ground beautifully felt.

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Nos. 32, 33, 34.—THREE PIECES OF PRINTED  
CHINTZ.

*Manufactured* at Jeypore, in Rajpootana.

*Price.*—£3. 3s.

*Observations.*—Remarkable for grace of form and happy proportion of the ornament to the ground.

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Nos. 35, 36, 37.—THREE MUSLIN SCARVES,  
PRINTED IN GOLD.

*Manufactured* at Kotah, in Rajpootana.

*Price.*—£3.

*Observations.*—(35, 37) The centre sprigs and flowers well distributed ; the dull green of the leaves, leading the eye beautifully into the white ground. Had the green been stronger the effect of the whole would have been spoilt. The general border of the scarf end rather coarse, and the broad band of gold (in 37) rather abrupt. (36) Well distributed gold pattern on purple ground ; the palmettes in the border very graceful.

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No. 38.—SILK KIMKHWAB.

*Manufactured* at Hyderabad.

*Price.*—£1.

*Observations.*—Selected for the geometrical arrangement of small flowers, in green and gold, on a red ground ; remarkable for



the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground overpowering the flowers; and we may further see the value of the thin outline of greenish-yellow silk, which separates the green leaves from the red ground; thus preventing a harsh or cutting contrast.

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### Nos. 39, 40.—TWO SILK PIECES.

*Manufactured at Hyderabad.*

*Price.*—£5.

*Observations.*—(39) Stripes in gold color and green, alternately with stripes of ornament; the green edging surrounding the yellow band useful in confining the eye to the elaborate ornamental border on either side: the harshness of the contrast well broken by the gold color; and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect. (40) Gold flowers on a red ground. As we have here no plain band as in the last example, but in the intermediate band, flowers on an open ground, the introduction of the green is unnecessary, distinctness being obtained without it.

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### No. 41.—GOLD AND SILVER BROCADE.

*Manufactured at the Malay Peninsular.*

*Price.*—£8.

*Observations.*—Gold ornaments on a moroon colored silk ground. The arrangement of the border very perfect and well distributed; the diaper on the centre, with purple, white, and yellow silk on the moroon ground, heightened with gold, very well balanced and effective.

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### No. 42.—GOLD AND SILVER BROCADE.

*Manufactured at the Malay Peninsular.*

*Price.*—£3.

*Observation.*—The gold well distributed on the red ground.

Nos. 43, 44, 45.—THREE EMBROIDERED APRONS.

*Manufactured* at Cutch.

*Price.*—£9.

*Observations.*—Graceful lines, well balanced masses, and harmonious colors.

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Nos. 46, 47.—TWO EMBROIDERED CHAIR COVERS.

*Manufactured* at Jatta, in Sindh.

*Price.*—£6.

*Observations.*—General arrangement graceful; but the colors rather harshly contrasted; the gold outline surrounding every part of great value in diminishing this.

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No. 48.—EMBROIDERED TABLE COVER.

*Manufactured* at Jatta, in Sindh.

*Price.*—£15.

*Observations.*—The separate portions very elegant in design, but the whole not well combined. The transition from the ornamental portions to the black ground particularly abrupt; the centre especially very defective in arrangement.

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No. 49.

CRIMSON BOBINET SCARF, EMBROIDERED.

*Manufactured* at Delhi.

*Price.*—£5.

*Observations.*—Graceful arrangement of conventional foliage; the colors in the several leaves and flowers well contrasted; the general edging of gold and yellow silk, outlining the whole, most valuable.

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No. 50.—GOLD EMBROIDERED SCARF.

*Manufactured* at Delhi.

*Price.*—£7. 14s.



*Observations.*—Elegant conventional ornament, beautifully embroidered. The blue, red, and green bands in the border, most harmonious in juxtaposition. The open character of the embroidery, which allows the ground to appear through, is most judicious in the treatment.

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### No. 51.—CASHMERE SHAWL.

*Manufactured* at Cashmere.

*Price.*—£55.

*Observations.*—In this Shawl may be studied the peculiar characteristics of design which pervade this class of shawls: the greatest variety of colors are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself covered in every part: but nowhere does a spot of color appear as an accident; every leaf can be traced to a parent stem; every leaf, however small, is surrounded by an outline of an intermediate color between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls. The general forms, however, are not good, and, but for the quiet and harmonious treatment of the coloring, would be unbearable.

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### No. 52.—SHAWL.

*Manufactured* by Duché Ainé, et Cie, 1, Rue des Petits Peres, Paris

*Price.*—£60.

*Observations.*—This Shawl is said to be the most perfect specimen of shawl weaving ever yet produced; there are 110 threads to the "centimetre" in the weft, and 210 in the warp: the arrangement of the colors is harmonious, but the general arrangement of the pattern seems hardly worthy of so much labor. It is modelled on the principle of the Cashmere shawls; but it is a question how far the admiration of these latter be not an object of fashion; for it is clear that the end obtained, namely, perfect blending of colors and harmonious effect might equally well be produced with a more perfect arrangement of forms.

Nos. 53, 54, 55, 56.—FOUR PIECES OF FIGURED  
WHITE MUSLIN.

*Manufactured at Dacca.*

*Price.*—£24.

*Observations.*—Remarkable for the elegance of the flowers, and happy distribution and proportion of forms to spaces.

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Nos. 57, 58, 59, 60, 61.—FIGURED MUSLIN SCARVES.

*Manufactured at Dacca.*

*Price.*—£5. 16s.

*Observations.*—The graceful flowing lines of the foliage in the Scarf ends and borders, with the general massing of the flowers, and the elegantly proportioned filling-in of the ornaments well worthy of study.

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No. 62.—FIFTY PIECES OF RIBBONS.

*Manufactured at Aurungabad and Ahmedabad.*

*Price.*—£12.

*Observations.*—Remarkable for the general harmony of color and beauty of the several patterns, and general applicability to their purpose, and may be contrasted with advantage with the modern practice of using for ribbons groups of flowers, which, however beautiful as copies from nature, are totally inapplicable to their purpose.

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No. 63.—BEETLE-WING INSERTION.

*Manufactured at Aurungabad.*

*Price.*—£1.

*Observations.*—Graceful flowing pattern in gold, on silver ground; the leaves of green and ruby, well balanced; the gold edging round the leaves adding much to the general brilliancy of effect.



### No. 64.—FLOOR COVER, WORKED IN SILK.

*Manufactured at Mooltan.*

*Price.*—£25.

*Observations.*—Very beautiful in form, and harmonious in the coloring: the white edging round the blue, and the yellow edging round the green, of great service; the black also introduced on the blue, and in the centre, flowers, of great importance to the general effect.

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### No. 65.—LARGE PRINTED FLOOR COVER.

*Manufactured at Ahmedabad.*

*Price.*—£5 10s.

*Observations.*—Selected as an example of a quiet, inoffensive treatment of ornament in a cheap and common material. The general forms, though not particularly graceful, are yet well distributed, and the whole when seen together are not inharmonious; the importance of the outline to the several forms and ornaments can here be well studied. The introduction of the black is very useful in harmonizing the various low toned colors employed, whilst the white flowers spread over it relieve it from dullness. The border in brown, with a dark outline, well drawn and massed.

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### No. 66.—DAGGER, WITH ENAMELLED SHEATH AND HANDLE.

*Manufactured at Scinde.*

*Price.*—£20.

*Observations.*—The general form of this Sheath will furnish a perfect illustration of the principle ever adopted by Eastern nations of always decorating their construction, and never constructing decoration. There is not a line upon this which could be omitted with advantage. We see how the position of the back edge of the knife within, is appropriately recognized externally by the band; while the ornaments on either side meet on a line over the cutting edge. The rings round the handle are admirably adapted for affording a firm hold in the use of this dangerous weapon. The ornaments are very elegant in design, and the

whole effect very brilliant ; but it suffers a little from the absence of ruby color, which would have made it more harmonious.

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No. 67.—SWORD, WITH ENAMELLED HILT,  
POINT, AND SCABBARD.

*Manufactured* at Kotah, in Rajpootana.

*Price.*—£52. 10s.

*Observations.*—Most perfect in design, arrangement of form, and harmony of color : we may here see an example of that happy art to which Eastern nations have arrived by centuries of refined study and experience of adapting the ornament so perfectly to the form or space to be ornamented : this is seen beautifully at the point, at the hilt, and the scabbard. The lines of the ornament are introduced so perfectly that they seem to suggest the general form, rather than to have been suggested by it.

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No. 68.—SWORD, WITH ARMLET INLAID WITH  
GOLD.

*Manufactured* at Hyderabad.

*Price.*—£10.

*Observations.*—Parts of the ornamentation very elegant, but a little want of scale between the border and the dolphins ornamenting the centre ; this was in some measure less apparent when the scales on the fish were perfect, now partly effaced. The two conditions under which this is now seen, furnish a good lesson of the use of detail in diminishing the prominence of one portion of ornament over another, when from accidental circumstances it may happen to be in excess.

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No. 69.—SHIELD AND FOUR PLATES OF ARMOUR,  
INLAID WITH GOLD.

*Manufactured* at Putteala.

*Price.*—£48.

*Observations.*—The patterns well distributed, in perfect scale with the objects decorated, and elegant in composition.



No. 70.—A SHIELD, OF BUFFALO HIDE, WITH  
ENAMELLED BOSSES.

*Manufactured* at Kotah, in Rajpootana.

*Price.*—£20.

*Observations.*—The bosses on this Shield most elegant in form and most harmonious in color ; the value of the white in intensifying the color of the crimson flowers is well felt. The gold ornament painted on the shield itself, though designed on correct principles, is out of scale with the bosses, and altogether not in accordance with them.

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No. 71.—QUIVER, AND FOUR PIECES OF MATCH-  
LOCK ACCOUTREMENTS.

*Manufactured* at Jodhpore, in Rajpootana.

*Price.*—£6.

*Observations.*—These articles are remarkable for the adaptation of the ornaments to the forms they serve to decorate.

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No. 72.—SPEAR, WITH PAINTED STAFF, AND  
GOLD HEAD.

*Manufactured* at Lahore.

*Price.*—£5.

*Observations.*—The painted ornament on the Staff very well distributed, and the green well balanced by the gold. The moulded forms and the indented pattern on the spear head most appropriate.

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No. 73.—SADDLE CLOTH, BRIDLE, CRUPPER, AND  
ACCOUTREMENTS FOR MATCHLOCK.

*Manufactured* at Lahore.

*Price.*—£100.

*Observations.*—These articles are very remarkable for the perfection with which the ornaments are distributed over the

space they are employed to decorate ; the relative values of ground and ornament most perfect. The border of the saddle cloth is one of the happiest compositions in the collection. The lines of the ornament are most graceful, and the masses most perfectly balanced.

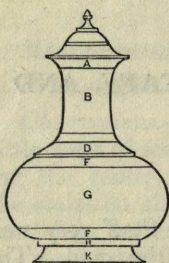
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No. 74.—CUP AND COVER, SILVER ENAMELLED.

*Manufactured at Lahore.*

*Price.—£7.*

*Observations.*—This small Cup will, in itself, furnish a most perfect illustration of the principles of ornamentation. See how each line is exactly what it should be, to give value to the surface on which it is placed, and to assist in the development of the form ; see how the ornament at A adapts itself to the spreading form of the lip of the cup ; see how the main portion of the neck is defined by the ornament B ; see, again, how well adapted are the lines of the ornament at D, for leading the eye down the swell of the cup ; see how well the swell has been treated by the ornament G ; how well the lines of the ornament help to carry the eye round it horizontally : how perfect, again, are the proportions to it of the narrow bands F F, and how the eye is led downward by the ornament H, to the judiciously arranged ornament at the foot, K : the lid of the cup is also equally well studied. The execution of this work, unfortunately, is rather coarse, and the colors are ill balanced, it would otherwise have been a most perfect work.




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No. 75.—JADE BOX AND LID, INLAID WITH RUBIES.

*Manufactured at Lahore.*

*Price.—£42.*

*Observations.*—In this prettily ornamented Box the gold is well distributed, and the rubies well placed, and just sufficient in quantity to harmonize with the color of the jade.



No. 76.—JADE BOX, HEART-SHAPED, OPENWORK.

*Manufactured at Lahore.*

*Price.*—£20.

*Observations.*—Although the general form of this Box is rather commonplace, yet the mode in which it is filled up renders it a fit object of study. How valuable is the gold rim round the border on either side ; without it, from the monotonous color of the jade, it would have lost half its charm.

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No. 77.—JADE BOX AND LID, INLAID WITH  
RUBIES AND EMERALDS.

*Manufactured at Lahore.*

*Price.*—£24.

*Observations.*—The general form graceful, and the jewels happily arranged ; great additional value is given to the color of the rubies by the introduction of emeralds in the border. The gold setting of the jewels, in the form of leaves, charmingly suggestive.

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No. 78.—JADE CUP, INLAID WITH RUBIES AND  
EMERALDS.

*Manufactured at Lahore.*

*Price.*—£20.

*Observations.*—The general form of this Cup is very graceful, the carved ornaments at the top and bottom most appropriate, and perfect in scale : the inlaying is not so good ; although rich and lively, it is rather stringy ; and the main spaces not well distributed. The rubies also are in excess : a few more emeralds would have added greatly to the effect. The handle is suggestive, but the idea coarsely worked out.

No. 79.—TREFOIL BOX, IN SILVER, PARTLY GILT.

*Manufactured* at Ulwar, in Rajpootana.

*Price.*—£6. 10s.

*Observations.*—The general form of this Box is rather a conceit, a very unusual treatment in oriental works ; but it is remarkable for the elegance of the pierced work, and due subordination of the several ornaments to each other ; it has, however, in several parts, a touch of Europeanism about it.

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No. 80.—BRACELET, ENAMELLED, AND SET WITH DIAMONDS.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£18.

*Observations.*—The arrangement and setting of the diamonds very elegant ; and the blue just the color which would best set off the brilliancy of the diamonds. In the enamelled pattern on the inside surface the red is rather in excess by reason of the faint color of the green.

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No. 81.—BRACELET, ENAMELLED, AND SET WITH DIAMONDS AND RUBIES.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£26.

*Observations.*—This Bracelet is rather violent in its contrasts of color ; but remarkable chiefly as shewing that even in the setting of their jewels, they never failed to carry out an idea. The rubies and diamonds are so combined in the setting as to represent flowers, buds, and leaves on the stalk, springing right and left from the rose in the centre. The arrangement of the enamelled birds and flowers on the inner surface is playful and elegant, and of admirable workmanship.



o. 82.—SPICE BOX, ENAMELLED.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£31.

*Observations.*—This elegant article is worthy of study, from the simple yet charming arrangement of the several parts, each most appropriate to its office. How prettily are the boxes arranged round the centre, independent of the feet! how simple, yet how perfect the way in which the lids are closed,—how suggestive the handle with its budding gems,—how perfect the harmony of the coloring, the blue balancing the gold, and the purple contrasting with the green! Although the workmanship is less perfect than it might be, yet who would not sacrifice this perfection to obtain the exquisite art-feeling which pervades the whole?

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No. 83.—ROSE WATER BOTTLE, ENAMELLED.

*Manufactured* at Dholepore, in Rajpootana.

*Price.*—£10.

*Observations.*—The general form of this Rosewater Bottle, very elegant and suggestive; we have the root, the bulb, the stalk, and the flower, conventionalized, sufficiently near to suggest an image to the mind, yet in no way attempting to imitate nature. The ornaments are well adapted to the forms decorated; and the blue, purple, green, and gold, most harmoniously combined.

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No. 84.—SPICE BOX, SILVER OPEN WORK.

*Manufactured* at Mizrapore.

*Price.*—£4. 10s.

*Observations.*—This trifle may be studied, as shewing how charmingly the constructive arrangement is decorated, each general form divided by main lines; and these again filled in with other divisions and patterns, producing an even tint over the whole, without confusion: every line has a meaning; every bud and stalk traced to its parent stem.

### No. 85.—DHALEE, OR GOLD NECKLACE.

*Manufactured at Teuasserim.*

*Price.*—£14.

*Observations.*—The way in which the forms are here massed, gradually diminishing in bulk from the inner ring to the extremities, is well worthy of study; the variety of line produced by the position of the several forms; the judicious amount of relief in each, with the elegance of the forms themselves, render this Necklace a most perfect work.

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### No. 86.—GOLD NECKLACE.

*Manufactured at Calicut.*

*Price.*—£30.

*Observations.*—This Necklace, though very beautiful, is much less perfect than the last; there is much less design in it; it is more a repetition of the same forms, and therefore more monotonous; it is formed on the opposite principle to the last, the lines radiating from the centre, and the forms getting larger towards the margin; but this is judiciously corrected by the pattern being more open towards the extremities.

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### No. 87.—GOLD NECKLACE, DIAMOND CUT.

*Manufactured at Calcutta.*

*Price.*—£4.

*Observations.*—In this elegant Necklace we see the advantage of confining the bright parts to the diamond cut surfaces, which, by contrast with the dead parts of the gilding, are rendered much more brilliant; the form of the ornament is very elegant.

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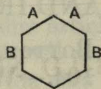
### No. 88.—ANKLET, SILVER-GILT AND ENAMELLED.

*Manufactured at Kangra.*

*Price.*—£4. 12s.



*Observations.*—The ornaments on this Anklet are well adapted to the different surfaces, the ornament on A being well adapted in its main lines to develop length on the surface; while the direction of the ornaments on the surfaces B B, are the best that could be employed for leading the eye onwards from the edge; the bands encircling the anklet on either side, are prettily ornamented with lines best calculated to aid the effect; whilst the ornament beyond leads the eye gradually into the portion of plain gold, the gold ornament consisting of two serpents' heads endeavouring to catch swans floating on water; had they been better executed, the whole would have been much more elegant.



No. 89.—BRACELET, SILVER-GILT AND ENAMELLED.

*Manufactured at Kangra.*

*Price.*—£6. 6s.

*Observations.*—This elegant ornament, in which blue, green, silver, and gold, are nicely contrasted, recalls somewhat the necklaces of the ancient Egyptians. The arrangement of the forms is most playful; and the position of the pendant drops, alternating with the lines of the ornament within the bands, so as to avoid any direct line running out of the subject, most judicious.

No. 90.—DRINKING CUP, SILVER-GILT AND ENAMELLED.

*Manufactured at Kangra.*

*Price.*—£4. 4s.

*Observations.*—The ornaments in this Cup are well arranged, and nicely distributed; but the color is imperfect, requiring purple to well balance the green.

No. 91.—CUP, COVER, AND PLATE, SILVER GILT.

*Manufactured* at Hyderabad.

*Price*.—£10.

*Observations*.—The general effect of this Cup agreeable, and elegant in form ; remarkable from the simple means by which the general effect is produced, namely, the repetition of very simple elementary forms.

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Nos. 92 to 111.—SILVER AND IRON UTENSILS, *viz.* :—

92 to 101.—TEN HOOKAH BOTTOMS. 102 and 103.—WATER BOTTLE AND BASIN. 104.—WATER BOTTLE. 105 and 106.—CUP AND PLATE. 107 and 108.—TWO SPITTOONS. 109.—CUP AND COVER. 110.—SMALL BOX. 111.—PEWTER CUP.

*Manufactured* at Hyderabad.

*Price*.—£30.

*Observations*.—This collection is remarkable for general grace of outline—the happy scale of ornaments decorating the surfaces—the appropriateness of each particular ornament to the position it occupies—and lastly, for the beauty of the ornaments themselves. In No. 92 we see the way in which the eye is led into the plain black surface, by the open ornament on the upper and lower portion of the bell ; and immediately above it, how the small flower running to the left corrects the effect of the ornament above it running in the opposite direction. It is strange how rarely we see this very obvious rule attended to in modern works ; yet amongst the designs of Eastern nations, we never find it neglected.

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No. 112.—PUNKAH, OR NATIVE FAN.

*Manufactured* at Jodphore, in Rajpootana.

*Price*.—£5.

*Observations*.—Although the embroidery is rather coarsely executed, and the intention not always fully carried out, yet we may trace here the general principle that all the lines spring from



a parent stem, and all the stalks flow one from the other in tangential curves, the distribution of the eight-sided flowers over the surface of the blue centre most judiciously managed so that no two are at the same angle, and no set lines are formed in any direction.

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No. 113.—MUSICAL PIPE.

*Place of Manufacture.*—Unknown.

*Price.*—5s.

*Observations.*—Compare this article with any European toy of similar value, and its merits will be very apparent ; it is most interesting, as exhibiting by the very rudeness of the execution of the ornament, how much of art feeling must have existed in the humble workman who made it. The way in which the ornament expands gradually, as the diameter of the pipe increases, and the artistic arrangement of the small border, top and bottom, are well worthy of remark.

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No. 114.—BASKET.

*Manufactured* at Singapore.

*Price.*—1s.

*Observations.*—This trifle was selected for its general grace and simplicity, and as exhibiting ornamentation arising out of the construction. The curve of the handle very elegant.

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Nos. 115, 116.—TWO PAINTED JARS.

*Manufactured* at Kotah, in Rajpootana.

*Price.*—5s.

*Observations.*—The general outlines of these jars are graceful, and the ornament very well distributed and appropriate, but the colors rather showy and harshly contrasted.

Nos. 117, 118, 119, 120.—FOUR BLACK WATER  
BOTTLES.

*Manufactured* at Ahmedabad.

*Price*.—£2.

*Observations*.—These rude water bottles possess great elegance of outline, and have the ornaments very appropriately arranged upon them. No. 120 is perhaps the most perfect in this respect, the spiral scoring or indent on the bulb admirably adapted to give value to the curve, as also are the leaves on the upper portion or handle.

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Nos. 121, 122, 123, 124, 125, 126, 127.—FIVE WATER  
BOTTLES, AND TWO CUPS.

*Price*.—10s.

*Observations*.—The same principles of ornamentation as exist in the more valuable and important works, exist here in these trifles.

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No. 128.—BROWN WATER BOTTLE.

*Place of Manufacture*.—Unknown.

*Price*.—10s.

*Observations*.—Very elegant in form, and the ornament though rudely executed, very well distributed.

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No. 129.—WATER BOTTLE.

*Manufactured* at Sourabaya, in Java.

*Price*.—5s.

*Observations*.—Remarkable for the elegance and simplicity of the outline, the swelling at the top, near the mouth, useful in giving a firm hold whilst drinking.



Nos. 130, 131, 132, 133, 134, 135, 136.—EARTHEN  
WATER BOTTLES AND CUPS.

*Manufactured* at India.

*Price.*—7s.

*Observations.*—Remarkable for simplicity and grace of outline.

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No. 137.—GILT CUP.

*Price.*—3s.

*Observations.*—The ornament, though rudely executed, elegant, and well distributed.

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Nos. 138, 139, 140.

THREE LACQUERED BOXES, PRESENTED BY  
HER MOST GRACIOUS MAJESTY.

These Boxes were manufactured at Lahore, and were presented to the Queen.

*Observations.*—They are remarkable for sobriety and fulness in the ornament—for elegant distribution of the masses—for due regard to the constructive arrangement of the ornament—and are particularly valuable for their illustration of correct principles to our manufacturers of Japan and lacquer works.

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Nos. 141, 142, 143, 144, 145, 146.—SIX SILK SCARFS,  
EMBROIDERED WITH GOLD.

*Manufactured* in Tunis.

*Price.*—£51.

*Observations.*—Remarkable as good illustrations of the use of gold; also for the forms of ornamentation, well adapted for the working of the loom, in their lines and elongations; and for the happy distribution of form and general harmony of color.

## No. 147.—WHITE TUNISIAN BERNOOS.

- „ 148. „ „ DRESS.  
 „ 149. „ „ SCARF.  
 „ 150. „ „ HANDKERCHIEF.  
 „ 151. „ „ WRAPPER.  
 „ 152. „ „ GREY WRAPPER.  
 „ 153. „ „ THREE PIECES OF CARPET, &c.

*Price.*—£21. 2s.

*Observations.*—These articles have been selected as useful for the Student in arranging draperies, and also as exhibiting the good taste, and true principles which are found even in the humblest works of the Arab tribes.

## No. 154.—CARPET FOR HALLS OR STAIRS.

*Manufactured* in Turkey.

*Price.*—£10. 10s.

*Observations.*—Remarkable for the harmonious combination of colors, and happy arrangement of conventional forms: best exhibiting the treatment proper for carpets, which, serving as a background for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet designs.

## No. 155.—EMBROIDERED TOWEL.

*Manufactured* in Turkey.

*Price.*—£10.

*Observations.*—Very elegant in the arrangement of the general form, and harmonious in the coloring: it is also an interesting example of the conventionalizing of natural forms.

## No. 156.—CHAIR COVER.

*Manufactured* in Turkey.

*Price.*—£3. 13s. 6d.

*Observation.*—Well distributed diaper.



## EUROPEAN WORKS.

## No. 157.—CASKET.

*Manufactured* by GUEYTON, 11, Rue Chapon, Paris.

*Material*.—Oxydized Silver.

*Price*.—£36.

*Observations*.—This work is especially remarkable for the poetic treatment of the subject, and the spirited execution. The general form is elegant, and the ornaments are well distributed.

## No. 158.—CASKET.

*Manufactured* by GUEYTON, 11, Rue Chapon, Paris.

*Material*.—Oxydized Silver, set with Jewels.

*Price*.—£36.

*Observations*.—Notwithstanding the general form is too architectural for a work of ornament, and many portions are out of scale: it may be studied with advantage, as a good example of surface decoration. The execution, also, is very perfect.

## No. 159.—CASKET, WITH BAS RELIEF OF THE SEASONS ON THE LID.

*Manufactured* by RUDOLPHI, 3, Rue Tronchet, Paris.

*Material*.—Oxydized Silver.

*Price*.—£28.

*Observations*.—Remarkable as an illustration of *repoussé* work; and as a good specimen of chasing: also, for the variety and judicious arrangement of the ornaments on the surface, and their subordination to the construction. The feet not recommended.

## No. 160.—CASKET.

*Manufactured by* RUDOLPHI, 3, Rue Tronchet, Paris.

*Material.*—Silver, parcel-gilt.

*Price.*—£10.

*Observations.*—Remarkable for the graceful arrangement of the ornament, and the flat treatment of the surface. A good specimen of chasing. The form not commendable.

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## No. 161.—CUP, WITH LIGHT METAL STAND.

*Manufactured by* RUDOLPHI, 3, Rue Tronchet, Paris.

*Material.*—Agate, Crystal, and Gold.

*Price.*—£60.

*Observations.*—Remarkable for the proper use of the metal, illustrated in its lightness; for the appropriate introduction of the bulb of crystal, and the enamelling.

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No. 162.—HUNTING KNIFE, REPRESENTING THE  
LEGEND OF ST. HUBERT. *Style of the 13th century.*

*Manufactured by* MARREL FRERES, 27, Rue Choiseul, Paris.

*Material.*—Silver and Bronze, parcel-gilt.

*Price.*—£200.

*Peculiarities of Manufacture.*—"This magnificent Knife is composed from the legend of St. Hubert. The figure, in *ronde bosse*, surrounded by the hounds, forms the handle. The mouth of the sheath is ornamented with a large *bas-relief*, representing the moment when the hunt is interrupted by the vision of St. Hubert; that is, the apparition of the cross on the stag's head. The rich ornamentation and figures were first composed and modelled in wax; then sculptured in plaster; and finally moulded in metal and chiseled. The blade is of the finest steel, forged with steel hammers, and the moulding creased or hollowed by the hand with a graver. This knife is the original."—*Marrel Freres.*

*Observations.*—Remarkable for the fine art workmanship



throughout; the arrangement of the form, duly considered with regard to utility; knowledge and feeling in the modelling; good chasing, and a general poetical feeling well worthy of study.

#### No. 163.—VENETIAN VASE.

*Manufactured by* MARREL FRERES, 27, Rue Choiseul, Paris.

*Materials.*—Silver and Blue Enamel.

*Price.*—£100.

*Peculiarities of Manufacture.*—"The body of this Vase is embossed by hand; the arabesques creased or hollowed by the graver, and then filled with enamel, and vitrified in a moufle or furnace, used for the purpose. The figures in round bosse, and bas-reliefs, are moulded from models prepared in wax; they are then chiseled, and afterwards fixed in the different compartments prepared to receive them. The stones are grenats. This vase is the original."—*Marrel Freres.*

*Observations.*—Very elegant and playful in the general form, and well executed; the enamelled ornamentation, though rather thin in character, and in parts not well distributed, is beautifully drawn.

#### No. 164.—SILVER CUP. *Renaissance Style.*

*Manufactured by* MARREL FRERES, 27, Rue Choiseul, Paris.

*Materials.*—Silver, parcel-gilt, with rubies, emeralds, grenats, and turquoises.

*Price.*—£72.

*Peculiarities of Manufacture.*—"The body of this cup was embossed on a lathe. The cover is ornamented with small figures, playing with musical instruments. These figures, as well as the medallions, were moulded in silver from wax models, and then soldered into the respective compartments prepared to receive them. They were afterwards chiseled and finished. The ornamentation is embossed and chased by hand."—*Marrel Freres.*

*Observations.*—Selected for general grace of outline and fine art workmanship; also as an illustration of *repoussé* work.

## No. 165.—SNUFF BOX.

*Manufactured by* MARREL FRERES, 27, Rue Choiseul, Paris.

*Material.*—Silver, parcel-gilt.

*Price.*—£24.

*Peculiarities of Manufacture.*—"This elaborately ornamented Box, represents hunting and fishing, with their attributes. "The principal medallion is moulded in silver, from a model in wax, then soldered on the lid of the box, and afterwards chiseled. "The other medallions and ornamentation are champs levé, with a graver, and chiseled."—*Marrel Freres.*

*Observations.*—Remarkable for beauty of execution; the arrangement of the ornament; and the judicious subordination of the relief of the various parts.

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## No. 166.—LAVABO, FOR ROSEWATER (ARABIAN).

*Manufactured by* MARREL FRERES, 27, Rue Choiseul, Paris.

*Material.*—Copper, silvered.

*Price.*—£16.

*Peculiarities of Manufacture.*—"This Ewer and Basin are embossed, or formed on a model in wood, by the aid of a lathe. "The ornamentation, which is of very superior workmanship, is executed entirely by the hand, with a chisel, after the manner of the Arabs."—*Marrel Freres.*

*Observations.*—Although remarkable as an example of flat treatment of the surface in articles of utility, and of decoration subjected to the construction, it is vastly inferior in carrying out this idea, to so many works of a similar kind to be found in the Indian collection; the little merit it possesses in this way is due to its imitation of similar utensils in use in the East.

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## No. 167.—SWORD.

*Manufactured by* FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Steel blade, and oxydized silver handle.

*Price.*—£32.



*Observations.*—The handle of this sword very elegant in design, and perfect in execution; it is worthy of remark how well the ornament, and the principal figure especially, are arranged, so as not to obstruct the hand in use.

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No. 168.—SEAL, CHASED.

*Manufactured* by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Iron.

*Price.*—£7.

*Observations.*—Remarkable for the perfection of the chasing, and the elegance of the inlaid ornament.

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No. 169.—BRACELET.

*Manufactured* by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Oxydized silver, parcel-gilt.

*Price.*—£13 10s.

*Observations.*—Remarkable for the excellent workmanship; as a clever illustration of a style, and a good specimen of parcel gilding.

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No. 170.—BRACELET.

*Manufactured* by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Oxydized silver, with enamels.

*Price.*—£18.

*Observations.*—Elegant in design, and perfect in execution.

Nos. 171, 172, 173, 174.—INLAID DAGGER, PERFUME  
BURNER, CANE-HEAD, AND BRACELET.

*Manufactured* by J. ROUCOU, 21, Rue de Paris, Belleville,  
Seine.

*Price*.—£12; £4; £1. 10s.; £3.

*Observations*.—Remarkable for the treatment of the inlaying;  
and as specimens of good execution, and of decoration subjected  
to the construction and use. The inlay of the ornament on the  
sheath of the dagger most beautifully drawn, and perfectly  
executed.

No. 175.—SHIELD.

*Manufactured* by LEPAGE MOUTIER, 11, Rue Richelieu, Paris.

*Design* by Vechte.

*Material*.—Iron.

*Price*.—£220.

*Observations*.—Remarkable for its fine style; the combination  
of figure and ornament; the subdued surface treatment; the  
variety of the ornament; perfection of workmanship in every  
part; and as a specimen of *repoussé* work.

Nos. 176, 177, 178.—INLAID METAL INCENSE  
BURNER, VASE, AND CUP.

*Manufactured* by J. FALLÖISE, Liege.

*Price*.—£29. 10s.; £21; and £3.

*Materials*.—Iron, and silver.

*Peculiarities of Manufacture*.—"These articles are of wrought  
"iron: their forms, as well as the damascene ornaments with  
"which they are decorated, are in the *renaissance* style. This  
"kind of damascene work is new; it differs from that of the  
"antients in its solidity, and in offering greater resources to  
"artists in metals, being applicable to an infinite variety of  
"objects: the relief is stronger, and the effect more striking.



“The examples selected must be looked upon only as studies, but we may judge from them of the effect which might be obtained on a larger scale. The following is the process used in this work. In the indentation made with a graver a bevel is formed, greater or less according to the largeness or detail of the ornament. The chisel, which is used with a hammer to form the bevel, should be held inclining inwards from the leaf which form the ornament. The plain fillet should have a bevel on both sides. In the leaves an indent is formed by pointing, into which the silver wire is imbedded by means of a small hammer. This indent is formed with a very fine steel point kept inclined, with which the ground of all the parts to be filled with silver is pierced. When the ornaments are entirely covered with silver wire, the surface is planed in order firmly to fix the silver; it is then filed up, and afterwards finished with glass paper, the silver projecting over the edges of the ornaments being cleaned off with a chisel. To give greater effect to this kind work, the fillets are made broader, and the indents deeper. This work can be executed equally well in gold, platinum, or brass.”—*J. Fallöise.*

*Observations.*—Specimens of good inlaid work in metal. The forms are graceful, but the ornamentation not very well distributed.

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#### No. 179.—VASE—“LA GLOIRE”

*Manufactured* at the National Manufactory of Porcelain and Stained Glass. Sèvres, Paris.

*Material.*—Bisque.

*Price.*—£79. 4s.

*Observations.*—Remarkable for the elegance of the general form; and the delicate treatment of the colored decoration, exhibiting the limit of light and shade applicable to pictures painted on round surfaces.

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#### Nos. 180, 181.

TAZZA AND EWER, IN ENAMEL, ON BLUE GROUND; AND LARGE ENAMELLED EWER.

*Manufactured* at the National Manufactory of Porcelain and Stained Glass. Sèvres, Paris.

*Material.*—Blue enamel, on copper.

*Price.*—£80, and £88.

*Observations.*—Remarkable as illustrations of a process, and of high character of art little practised in England, as connected with manufactures: also for the treatment of the enamels, and the beauty of execution; and for the great delicacy of treatment of the light and shade; contrasting strongly with the coarser effects of which our designers are so fond.

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#### No. 182.—ENAMEL OF THE HEAD OF ST. MARK.

*Manufactured* at the National Manufactory of Porcelain and Stained Glass. Sèvres, Paris.

*Material.*—Enamel, on copper.

*Price.*—£34.

*Observations.*—Remarkable as an example of the treatment of enamels, in a large manner, useful for decorative purposes.

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#### Nos. 183, 184, 185.—THREE VASES.

*Manufactured* at the National Manufactory of Porcelain and Stained Glass. Sèvres, Paris.

*Price.*—£21. 17s. 6d., and £7. 5s. 10d.

*Observations.*—These works were selected for their excellence of workmanship, and not for the design. No. 183 is of a character hardly practised in this country, and with proper treatment is capable of producing beautiful and simple effects. No. 184 exhibits a style and execution of workmanship in gilding from which the gilders in our Potteries may derive a useful lesson.

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#### Nos. 186, 187, 188, 189, 190, 191.—SIX CASTINGS.

*Manufactured* by HIPPOLYTE VINCENT, 14, Rue Neuve Saint François, Marais.

*Material.*—Fictile ivory.

*Price.*—£21.



*Observations*.—Remarkable as illustrations of the power of applying gelatine moulds to metal work; and of producing excellence combined with economy.

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No. 192.—TWO SPECIMENS OF INLAID WOODS.

*Manufactured* by MARCELLIN, 40, Rue Basse-du-Rampart, Paris.

*Price*.—£2. 3s. 6d.

*Observation*.—Remarkable for the beauty of the execution.

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No. 193.—CARVED CABINET.

*Executed* by A. BARBETTI, Siena.

*Price*.—£400.

*Observations*.—Notwithstanding the defects in the upper part of this piece of furniture, where there is a great mixture of styles, and the bad carving of the figures in the lower part, this was one of the finest works of its style and class in the Exhibition, and cannot be too strongly recommended. Its general design and the arrangement of the several parts, are almost faultless; while the extreme beauty and refinement displayed in the details, combined with the most perfect execution of the ornament, render it most desirable as an object of study. The subordination of the ornament to the constructive forms is especially commendable.

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No. 194.—CHIMNEY PIECE.

*Manufactured* by MESSRS. VIREBENT, Toulouse.

*Material*.—Terra Cotta.

*Price*.—£50. 14s. 6d. (The wholesale price, exclusive of freight, and Customs' duties.)

*Observations*.—Although this Chimney Piece has many defects, several parts being out of scale with the rest, and meaningless in their application, yet it is recommended for study as showing

much good modelling, and careful attention to the details, many of which are very graceful. It was the finest example of the application of Terra Cotta in the Exhibition, and was purchased under very favorable circumstances.

#### No. 195.—GOTHIC BOOKCASE, OR CABINET.

*Manufactured* by J. G. CRACE, 14, Wigmore Street, Cavendish Square, London.

*Material*.—Oak, and Brass.

*Price*.—£154.

*Peculiarities of Manufacture*.—"This Cabinet is in carved oak. "The side compartments are paneled and carved in rich tracery. "The centres are filled with open brass-work, to admit a view of the objects placed within. These compartments are divided by carved and moulded muntins; and surmounted by a foliated bradishing, interspersed with shields bearing monograms and devices. In this piece of furniture the construction is made the element of the design, and the carving of this construction is worked from the surface."—J. G. Crace.

*Observations*.—Remarkable as a piece of furniture in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing in the true style of the old work, where all ornament was strictly subordinate to the construction of the article; and the locks, hinges, and other metal furniture were made ornamental portions of the whole design.

#### No. 196.—ORIENTAL AGATE CUP.

*Manufactured* by MOREL and Co., 7, New Burlington Street, London.

*Materials*.—Oriental Agate, pure Gold, standard Silver, and Pearls.

*Price*.—£210.

*Peculiarities of Manufacture*.—"This work, which is in the style of the 16th century, represents in detail, the most advanced stages to which the various processes employed, had attained at that period. The Cup is formed from a piece of



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“Oriental Agate, cut expressly for the article. The figures in full relief; the leaves and enamelled ornaments are all of pure gold; the foot only is silver gilt. This work of art was made entirely by hand; no part whatever having been cast. The time occupied in making the setting, that is the *repoussé* work, chasing, engraving, and enamelling, was about 28 weeks of one person. The cutting and hollowing the cup, about 30 days of one person.”—*Morel and Co.*

*Observations.*—Very elegant in design, and beautiful in execution; the enamelling especially, most perfect; it is further remarkable as a specimen of repoussé work in round bosse; an art of which Mr. Morel claims to be the reviver.

#### Nos. 197, 198.—TWO SILVER CHALICES.

*Manufactured* by J. HARDMAN and Co., Great Charles Street, Birmingham, from designs by A. W. PUGIN, Esq.

*Material.*—Silver, parcel-gilt, and enamelled.

*Price.*—£45, and £30.

*Peculiarities of Manufacture.*—“These Chalices were made entirely by hand; the bowls being beaten up from circles of sheet silver, the knops and feet being also raised by hammering; the lower parts of the feet were made in sections, and soldered together; the patterns upon them were then chased. Chalices in this style, during the medieval period, were principally executed by the Florentines, whose works have been carefully studied, in order to produce this kind of metal work.”—*Hardman and Co.*

*Observations.*—Remarkable for the beauty of the forms and the delicacy of the ornamented portions; the whole being subordinate to the use for which the articles are intended; also as fully exemplifying the treatment of silver work by the medieval goldsmiths.

#### No. 199.—CHALICE, WITH HEXAGONAL BASE.

*Manufactured* by SKIDMORE and SONS, Coventry.

*Material.*—Silver enamelled, and parcel-gilt.

*Price.*—£30.

*Peculiarities of Manufacture.*—“This Chalice was designed by



“ the Manufacturer, from the goldsmiths’ work of the 15th century,  
 “ and illustrates the beautiful decoration with champ levè enamel,  
 “ and niello in use at that period. On the hexagonal base are  
 “ subjects representing angels bearing the symbols of our Lord’s  
 “ passion, on a floriated ground. In the application of the enamel,  
 “ the surfaces are carved ; and into the interstices so produced,  
 “ the enamel is fused. The decoration of surfaces by niello and  
 “ analagous processes, was in use at an early period, as mentioned  
 “ by Pliny ; while the casket of silver, enriched with niello, found  
 “ at Rome, in a ruin near the Esquiline Gate, was of the 4th or  
 “ 5th century : its use was continued by artists in metals during  
 “ the succeeding centuries ; the origin (in the middle of the 13th  
 “ century) of taking impressions on paper from the metal engraved,  
 “ to prove its fitness for receiving the niello, is ascribed to the  
 “ Florentine goldsmith, Maso Finiguerra : this ornamentation by  
 “ niello subsequently fell into disuse ; so much so, as until lately,  
 “ to be unknown in England. It is here applied, composed after  
 “ the process employed by Benvenuto Cellini, to illustrate its  
 “ beauty as a decorative art.”—*Skidmore and Son.*

#### No. 200.—SILVER FLAGON.

*Manufactured* at London, by LAMBERT and RAWLINGS, 2,  
 Coventry Street, Piccadilly.

*Material.*—Silver, parcel-gilt.

*Price.*—£128. 8s.

*Peculiarities of Manufacture.*—“ This Flagon measures 12  
 “ quarts, and is 24 inches in height. It was made solely from sheet  
 “ or flatted silver, 7 dwts. better in the ounce than standard silver,  
 “ in order to produce a fine finishing color. The boss or body  
 “ was made from a circle of silver, 20 inches in diameter, about  
 “ 1-16th of an inch in thickness, and raised, or hammered with  
 “ steel hammers on steel anvils, by the hand. The neck was  
 “ turned up from sheet silver in a cylindrical form ; while the  
 “ mouth-piece was raised out of the same kind of silver as the  
 “ boss or body. The chain is of drawn silver wire. The whole  
 “ flagon was made by hand, except the button and fillet on the  
 “ neck, which are of cast silver. The time of one man occupied  
 “ in making was twelve weeks ; of which the chasing or embossing  
 “ took four weeks, and the parcel-gilding and finishing, two.”—  
*Lambert and Rawlings.*

*Observations.*—Remarkable for the elegance and simplicity of the general form, and the delicacy and subordination of the ornamental portions.

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Nos. 201, 202, 203, 204.—SUGAR BASIN, BUTTER COOLER, SALVER, AND ANTIQUE FLAGON.

*Manufactured by* GOUGH, 11, Parade, Birmingham.

*Price.*—No. 201, £3. 10s. ; No. 202, £4. ; No. 203, £6. 6s. ; and No. 204, £5. 10s.

*Observations.*—Remarkable as examples of form, duly considered with regard to utility; and of ornamentation, subordinate to the construction, and of a light treatment of metal work.

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No. 205.—BOTTLE, ORNAMENTED WITH IMITATION JEWELS.

*Manufactured by* Mr. J. COPELAND, 260, New Bond Street, London, and Stoke-upon-Trent, Staffordshire.

*Price.*—£13. 1s. 6d.

*Observations.*—Remarkable for beauty of form, but the imitation stones not recommended.

The design of the ornamentation of the bottle appears to have been copied from a plate in Mr. Richardson's work on Ornamental Design.

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Nos. 206, 207, 208.—THREE IRISH BROOCHES.

*Manufactured by* WEST and SON.

*Material.*—Oxydized Silver, partly gilt.

*Price.*—£4. 16s.

*Peculiarities of Manufacture.*—"Brooches of a similar character to these were in use in Ireland at a very remote period, and the manufacture of them was brought to great perfection during the Pagan era of its history; they appear to have reached their



“zenith at the commencement of the Christian period; to have gradually declined with the Arts, and eventually to have fallen into disuse. After lying dormant for centuries, they were rescued from oblivion only by the modern Curators of the Trinity College and Royal Irish Academy Museums; and, until within the last three years, their utility was unknown to the public, to which the, in most cases, enormous sizes of the originals, probably conduced.”—*Messrs. West.*

### Nos. 209, 210, 211.—THREE IRISH BROOCHES.

*Manufactured by G. and S. WATERHOUSE, 25, Dame Street, Dublin.*

*Material.*—Oxydized Silver, partly gilt.

*Price.*—£8. 12s.

*Peculiarities of Manufacture.*—“Brooches of a similar character to these were in use in Ireland at a very remote period, and the manufacture of them was brought to great perfection during the Pagan era of its history; they appear to have reached their zenith at the commencement of the Christian period; to have gradually declined with the Arts, and eventually to have fallen into disuse. After lying dormant for centuries, they were rescued from oblivion only by the modern Curators of the Trinity College and Royal Irish Academy Museums; and, until within the last three years, their utility was unknown to the public, to which the, in most cases, enormous sizes of the originals, probably conduced.”

“The ‘Arbutus’ pattern, No. 209, originals of which are in the College, is the only one with both sides alike.”

“The ‘University,’ No. 210, is the only elaborately pierced one known; it takes its name from the College.”

“The ‘Knights’ Templar’ Brooch, No. 211, in the Royal Irish Academy, was found in the ruins of an antient hospital of the order of Templars, at Kilmainham, in the county of Dublin. It is a beautiful specimen of that class, of which the ‘Royal Tazza’ Brooch is the type.”—*G. and S. Waterhouse.*

*Observations.*—Reproductions of antique Brooches; having been copied from antient models on a larger scale, they have suffered somewhat in the treatment of the details; but they well exhibit the principle of subordination of form to utility, and of the ornament to the surface decorated.

Nos. 212, 213, 214.—THREE CANDLESTICKS, TO HOLD  
NINE, SIX, AND FIVE LIGHTS.

*Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.*

*Material.*—Brass.

*Price.*—£22. 10s.

*Peculiarities of Manufacture.*—"The various parts constituting Nos. 212 and 214, are of cast-metal, filed and rifled up to make a clear surface; then fitted, and rivetted or soldered together, and afterwards polished and lacquered. In No. 213 the branches are of drawn tube, brass beaten into pattern; the other parts being of cast-metal, finished as described in Nos. 212 and 214."—*Hardman and Co.*

*Observations.*—Remarkable as specimens, in the style of antient brass work, of a flowing character of ornament, well suited to the purpose, and the material in which they are made.

No. 215.—FLOWER VASE.

*Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.*

*Material.*—Brass.

*Price.*—£1.

*Peculiarities of Manufacture.*—"This Vase is made of a piece of sheet brass, formed into a cylinder, and the joints soldered up; it is then beaten by hammers into a quartrefoil shape, and afterwards polished, and tinned inside, to enable it to resist the action of water. It is then painted with a device, suitable to ecclesiastical or domestic purposes."—*Hardman and Co.*

*Observations.*—The shape is very elegant; and the ornamentation in accordance with sound principles.

Nos. 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226,  
227, 228, 229.—TILES FOR WALLS AND STOVES,  
SLABS FOR FIRE-PLACES, AND FLOWER-POTS.

*Manufactured by MINTON and Co., Stoke-upon-Trent.*

*Price.*—£17. 6s. 1d., £3. 15s., and £6.



*Peculiarities of Manufacture.*—"The Tiles for Walls, and "Slabs for Fire-places, are made under Prosser's Patent, by the "compression of powdered clay ; a process superior to the plastic "method for such articles, as they are produced with a truer and "more even surface, and at less cost. After these slabs and tiles "are fixed, they are printed by a process resembling block printing, "which was patented a few years ago by Mr. Minton, in conjunction "with two London printers. The process has been applied to the "decoration of almost all kinds of pottery. The Stove Tiles are "from designs by Mr. Pugin : they also are made from powdered "clay, and afterwards enamelled in the style of the 'Della Robbia' "ware."—*Minton and Co.*

*Observations.*—Remarkable as a revival of a beautiful, clean, and economical wall decoration, which was antiently in general use ; the patterns being all formed of conventional floral and vegetable forms geometrically arranged without relief or fictitious shadows, perfectly carry out a consistent decoration for a flat wall. The raised tiles are intended for the casings of stoves either in domestic or ecclesiastical buildings ; when heat is to be emitted, the grounds are pierced. A great number of fine examples of antient work of this class are yet to be found in Germany and the Low Countries. Nuremburg is still rich in such stoves, covered with tiles, in relief, and colored like those that have been selected.

#### Nos. 230, 231.—ASSIETTE MONTE AND DESSERT PLATE.

*Manufactured by* MINTON and Co., Stoke-upon-Trent.

*Price.*—

*Peculiarities of Manufacture.*—Union of Parian and Soft Porcelain—successful turquoise color.—Examples of the highest state of English Ceramic manufacture.

#### No. 232 a. b. c.—FRIEZES.

*Manufactured by* MINTON and Co., Stoke-upon-Trent.

*Price.*—£5. 12s. 6d. 7s. 6d. per foot.

*Peculiarities of Manufacture.*—"These Friezes are also in the "style of Lucca della Robbia. They are suitable for architectural



“decoration, but such an application of this kind of pottery has  
 “lain dormant since the sixteenth century. It was revived last  
 “year by Mr. Minton.”—*Minton and Co.*

*Observations.*—Remarkable as a very successful application of terra-cotta to the external ornamentation of buildings, where color may be introduced without any fear of deterioration by weather. The style of these specimens is of a late period ; but it is obvious that it is perfectly applicable to friezes more perfect in design.

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Nos. 233, 234.—AXMINSTER CARPET, OF TURKISH  
 DESIGN ; AND MASULIPATAM STAIR CARPET.

*Manufactured by* WATSON, BELL, and Co., 35 and 36, Old Bond Street, London.

*Material.*—Woollen Yarn, and Linen.

*Price.*—£34. 13s., and £1. 10s. 4d.

*Peculiarities of Manufacture.*—“The Axminster Carpet affords  
 “facility for the change of colors or design, inasmuch as the threads  
 “are worked with the fingers and tied through the back, so as to  
 “form a solid fabric ; the quality is varied according to the  
 “materials used, and the fineness of the stitch employed. The  
 “Masulipatam Stair Carpet is made precisely upon the same  
 “principle as the Axminster carpets, but much finer and closer in  
 “the stitch. During the Great Exhibition, public attention was  
 “directed to this particular kind of carpets, in respect of the  
 “harmony of their coloring and their adaptation for general  
 “purposes. As regards price, they are cheaper than the Axmin-  
 “ster. By the employment of native agency, which has been  
 “secured by the importers, the greatest facility is rendered for  
 “procuring a constant supply, or any size, to special order ; a  
 “change also can be effected in the coloring, so that they may  
 “be adapted to any kind of decorations.”—*Watson, Bell, and Co.*

*Observations.*—Remarkable as examples of carpeting designed on the true oriental principle of a flat ground, relieved by harmoniously colored enrichments ; without any attempt at false shadows or imitations of relief.

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## No. 235.—KIDDERMINSTER CARPET.

*Price.*—4s. 6d., purchased from J. G. GRACE.

*Observations.*—Remarkable as an example of the flat treatment of ornament, well distributed.

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## WORKS OF ART IN ELECTRO-PLATE.

Nos. 236, 237, 238, 239, 240, 241, 242, 243, 244.

ELKINGTON, MASON, and Co., *Manufacturers and Patentees of the Electro Depositing Processes. Their Works, Newhall Street, Birmingham; and their Warerooms in London, 20 and 22, Regent Street, and 45, Moorgate Street.*

No. 236.—AN ELECTRO-PLATED AND PARCEL GILT  
CANDLESTICK.

*Material.*—German silver, electro-plated and gilt.

*Price.*—£3. 3s.

*Peculiarities of Manufacture.*—"The base upon which the silver is deposited consists of an alloy of nickel, copper, and zinc (called German silver), cast in sand moulds, and afterwards plated and gilt by the electro processes. By the discovery of these processes, every variety of article that can be produced in silver is now obtainable as plated by this method of manufacture; whereas, prior to 1840, the date of these patents, plated goods could only be made from sheet copper, with a surface of silver attached firmly upon it."

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No. 237.—A LARGE SHIELD (suitable for a sideboard, centre ornament), representing a battle of Amazons.

*Price.*—£6. 6s.

The original ascribed to Cellini, but (?).

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No. 238.—A FRUIT PLATE, composed of rich arabasque work. In the centre is a figure of a lazzaroni, carrying a basket of fruit.

*Designed by GUNKEL.*

*Price £12. 12s.*

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No. 239.—A PLATE, representing the days of the week.

*Composed by the Duc DE LUYNES.*

*Price.—£3. 3s.*

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No. 240.—AN ALMS DISH, a reproduction of a medieval work, with bas reliefs, representing the Parable of the Prodigal Son.

*Price.—£10. 10s.*

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No. 241.—A COPY OF THE CELEBRATED CUP, the original of which is in the British Museum, and is the work of BENVENUTO CELLINI.

*Price.—£12. 12s.*

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No. 242.—A BRONZE VASE, IVY. The original was discovered at Pompeii.

*Price.—£3. 15s.*

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No. 243.—A BRONZE CUP. The subject represents the Apotheosis of Homer, and was discovered at Herculaneum.

*Price.—£3. 15s.*

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No. 244.—A ROSEWATER DISH, a reproduction of a fine example of medieval workmanship, a copy of which is deposited in the Museum of Paris. The bas reliefs on the border represent Minerva, Astrology, Geometry, Arithmetic, Music, Rhetoric, Dialectics, Grammar. In the centre is a figure of Temperance, surrounded by the four Elements—Air, Earth, Fire, Water. The outer border has been remodelled, and the whole of the chasings elaborately restored.



*Presented by Messrs. ELKINGTON and MASON.*

*Peculiarities of Manufacture.*—"The above specimens of Electro deposition are well calculated to illustrate the advantages and resources of the process, as great economy for the reproduction of works of high art may be specially noticed in the two examples numbered 237 and 244. The original cost of these would be from £100 to £200 for each piece: the reproductions, in all respects equal to the original work, may be obtained, exclusive of gilding, &c., almost at a nominal cost. These specimens, and generally those pieces which have the subject matter in bas relief, are deposited into permanent moulds, taken from the original work by the same process; and from a single mould a large number of copies may be obtained, as in the process of printing.

"Other pieces, such as the Cellini Cup, and Vases, also all subjects in alto relief are obtained by the use of elastic moulds, which readily admit of being removed from the most difficult and delicate pieces, and into which the metal is deposited, with somewhat greater cost, but not with less advantage than in works of bas relief.

"By either process, the artist is not limited to size. The large doors of St. John Baptist, at Florence, or a vase of equal magnitude, could be produced with little difficulty, in a single piece, and with equal advantage and perfection to the miniature specimens forming the present Collection."—*Elkington, Mason, and Co.*

## SPECIMENS OF KALSOMINE PAPER-HANGINGS.

*Presented by W. B. SIMPSON, 456, West Strand.*

## ARTICLES LENT.

## SHIELD.

The property of THE QUEEN.

The design and execution are ascribed to BENVENUTO CELLINI.

Her Majesty has been graciously pleased to permit this celebrated work to be removed from the Royal Armoury, at Windsor, for the purpose of enabling its art and workmanship to be compared with those of modern metal works in the Museum; and it will be found especially useful in illustrating the processes of *repoussé* and damascening, which are most delicately carried out. On damascening, Cellini himself writes:—

“Soon afterwards I met with some little Turkish daggers, the handles of which were of iron as well as the blades, and even the scabbards were of that metal. On these were engraved several fine foliages, in the Turkish taste, most beautifully filled up with gold.” He then imitated them, and observes—“My performances were much finer and more durable than the Turkish, for several reasons; one was, that I made a much deeper incision in the steel than is generally practised in Turkish works.”

## SHIELD AND VASE.

*Designed and Executed by* VECHTÉ.

*Lent by* MESSRS. HUNT and ROSKILL, New Bond Street.

*Peculiarities of Manufacture.*—MR. DIGBY WYATT, in his work on the “Illustrations of Ornamental Art in the Exhibition of 1851,” thus describes the process of manufacture:—

“The design of a piece of plate of an elaborate description having been drawn, the modeller proceeds to embody it in wax, finishing every portion of it with a degree of precision equal to that which is requisite for the finished object. Assuming that the body of the work is to be formed in what is called *repoussé*, or beaten up work, a



“ sheet of silver is cut into the form of the object, when developed upon a plane surface, and rudely beaten into a hollow, or dish form, by wooden mallets. The requisite degree of concavity having been given to it by hammering, ornaments in basso or alto relievo are obtained by applying the internal surface to an iron rod, which is made to vibrate by the frequent blows of a hammer on the end of the iron farthest removed from that in contact with the silver. The continued action of these vibrations, regulated by the skill of the workman, gradually gives the requisite form to the ornament. The rough development of the minute projections is obtained by more pointed irons of a similar description. In order to define more perfectly the form of these projections, the silver vessel is filled with a composition of pitch and ashes; so that blows with punches of various sizes may be applied to any part of its exterior without injury to the general form. When, by this counteraction, the relief of the ornament is modelled up, the finishing touches and fine edges are given, by means of chasing with the graver. The pitch is melted out, and that portion of the piece of plate is ready for the subsequent processes of cleaning, polishing,” &c.

*Observations.*—These works present examples of several points of practice in Fine Art Metal Working, to which it is important that public attention generally, and especially the attention of Students in Design, should be directed. They are to be viewed as examples of that perfection of execution, especially in the anatomical details, which can only be obtained when the designer himself carries out his own work, with his own hand, a most necessary lesson to be taught in England; also as examples of several processes perfectly carried out, especially *repoussé* work; that is, metal work in which the primary forms are obtained by embossing and not by casting; a process which almost necessitates the designer himself to work out his own conception; also, as examples of most skilful chasing: and in the case of the Shield, of the union of two metals, silver and iron; and of successful work in both materials.

The Shield is a particularly valuable example to Students, as exhibiting several stages of completion, some parts being wholly finished, and others in the first stages of preparation; and it is rarely indeed that a fine work can be seen in such a state.

These works were, perhaps, the finest specimens of metal work on the British side of the Exhibition; and their execution was, perhaps, superior to any modern production in England, not even excepting the Wellington shields. They seem calculated to teach the public the lesson so much wanted, that beauty and art in a piece of plate should be a much higher consideration than the mere gross weight of the metal.

The Vase, which accompanies the Shield, was the only specimen



of *repoussé* work specified as receiving a Council Medal from the Jury ; and finally, the Shield may safely be said to be of a kind of work that, at the present time, could not be produced in England, unless the artists were first obtained from the Continent ; and therefore calculated to be useful in stimulating our metal workers.

All who have studied the subject know that in the *chef d'œuvres* of the metal artists of the Middle Ages, of Benvenuto Cellini, Negroli of Milan, Colman of Augsburg, Dinglinger of Saxony, and others, that they employed the process of *repoussé*, or beating up the metal, and did not, according to the modern inartistic, slovenly process, entrust to other hands the execution of their own ideas.

The modern artist workmen of France and Germany appear fully to appreciate the value of this process and practise it, and hence the executive superiority of their metal works.

### CUP, SILVER GILT.

*Manufactured from Drawings, made by D. MACLISE, Esq., R.A., by R. and S. GARRARD.*

The Property of the SOCIETY OF ARTS.

This Cup is to be awarded to the author of the best published treatise on Jurisprudence, relating to Arts and Manufactures in 1854, in accordance with the will of the late Dr. Swiney ; and the Council of the SOCIETY OF ARTS, MANUFACTURES, and COMMERCE have given notice accordingly that in pursuance of the will of the late Dr. Swiney, a prize of £100 sterling, contained in a goblet, also of the value of £100 sterling, will be awarded to the author of the best *Treatise on Jurisprudence, relating to Arts and Manufactures*, which shall have been published before January, 1854.

The competition for this prize is open to the authors of *any nation*, but the work must be published at least in the English language.



### SPECIMENS OF BUCKINGHAMSHIRE LACE.

*Designed for* Miss SCOTT MURRAY, of Hambledon House, Buckingham, to aid the manufactures of the district.

The specimen of BLACK LACE, price £1, designed by Miss THATCHER, Student in the female School.

The WHITE specimen, price 17s. 6d., designed by Miss SUSAN ASHWORTH.

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### SPECIMENS OF CARPETS.

*Lent by* Mr. LAPWORTH, of Old Bond Street, London.

The principal of these specimens have been executed from designs by the STUDENTS.

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### SPECIMENS OF SILK HANGINGS.

*Lent by* MESSRS. JACKSON and GRAHAM, of Oxford Street, London.

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## APPENDIX. (A.)

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### PRINCIPLES OF PRACTICAL ART.

*Being Extracts from the Report on Design in Manufactures, shown at the Exhibition of the Works of Industry of All Nations, in 1851, prepared by R. REDGRAVE, Esq., R.A., at the desire of Her Majesty's Commissioners for the Exhibition.*

GEOMETRY, not necessary as a principle of Fine Art, is essentially required as the basis of ornament; thus the grouping and arrangement of art is picturesque and dis-symmetrical, and consists rather of unequal quantities, except in some of the works of the early artists, which had an ornamental source. Ornament, on the contrary, has a geometrical distribution, and is subject to symmetry and correspondence of parts; and it may be truly said that it is confounding these provinces, and a departure from this true foundation on the part of the ornamentist, that has caused so much bad ornament in various manufactures, and in none more than in the textile fabrics. . . . .

Geometry,  
the basis of  
Ornament.

The primary consideration of construction is so necessary to pure design, that it almost follows that whenever style and ornament are debased, construction will be found to have been first disregarded; and that those styles which are considered the purest, and the best periods of those styles, are just those wherein constructive utility has been rightly understood and most thoroughly attended to. . . . .

Construction must  
be always  
regarded.

The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby; nor should all the members of construction be equally ornamented, but only such parts as friezes, pilasters, capitals, pillars, or panels; in fact, simplicity is herein the safest guide to beauty, and enrichment overdone destroys itself. Ornament, indeed, should be like condiment to our food, used only to give piquancy and relish, for as it would be a sickening thing to live on sauces, so over-decorated furniture soon disgusts even those who at first most admired it. It would not be difficult, were it not improper, to point out works of the greatest pretension and the most costly workmanship, which are completely spoilt by this fault. Cabinets entirely covered with carving, the very stiles and rails being as decorated as the panels and pilasters, until the work resembles a pudding all plums. Metal chandeliers, with leaves and flowers in as great profusion as in actual nature. Papier maché hidden under a surface of pearl and gold. So extremely prevalent, indeed, is this error, that it may be said to be the ruling vice of the Exhibition. It should be remembered that contrast is one of the first causes of pleasure, and that *repose* is one of the

Ornament  
subordinate  
to Con-  
struction.



most valued excellencies in art ; thus surrounding plainness serves as the background to the ornament,—it is as the setting to the gem, the foil that increases the beauty of the jewel ; and the good artist is as much shown by sparing his labour as the bad one by over-enrichment.

It results from this rule that ornament should arise out of construction ; the work abstractedly should be framed, wrought, or constructed, and then decorated ; not that it is meant that the ornament should be *applied* to the object, but (as in wood for instance) carved from it ; thus the leg formed for support, the pilaster or column for bearing, may be lightened and enriched by cutting away or removing from the block or slab, not by adding to or glueing on. In his natural state man is a true workman in this respect, and works on just principles, perhaps without knowing it. The New Zealander, or the South Sea Islander, *forms* his war-club or his paddle of the shape best adapted for use, and then carves out or cuts away the surface to ornament it. The Swiss peasant, or the shepherd of our own hills, does the same as he tends his flocks. The same will be found the case in the Eastern or Indian specimens of such works to be seen in the Exhibition, as is particularly exemplified in some choicely carved sandal-wood boxes exhibited in the Indian department. Here the natural and the refined taste agree, for the best wood-carved ornament of the renaissance is on this principle, low in relief, seldom projecting beyond the surface of the pilaster, or the framing of the panel. In this respect the French furniture as a whole is advantageously contrasted with ours, there is less of that imitative treatment, those bulky bunches of flowers and fruits, which project in such graceless abundance from a large number of the British productions. This arises partly from their far greater knowledge, as well as from their better appreciation of the laws of ornamental treatment and arrangement. . .

Judicious  
use of  
Materials.

Another subject requiring attention from the designer is the best and most judicious use of the materials from which the works are to be manufactured. Allusion has before been made to errors arising from the adaptation of the ornament of one material to another, but besides avoiding this fault, there is the proper consideration of the material in itself, in order to employ it to the best advantage for its display, and to produce the fullest effect of which it is capable ; and this will be found equally necessary whether the works are to be of stone, wood, metal, glass, or any other material.

Thus, for instance, in wood-carving care should be taken not only to have the relief so managed as to guard the work as much as possible from accidental injury, but a proper understanding should be sought of the best application of the forms of the ornament to the direction of the grain when it is open or free, and the works should be framed with a view to this consideration ; moreover, ornamental carving should not be applied to wood of strongly marked, partly colored grain, but that which is homogeneous in color should be selected for the purpose, in order that the form of the ornament may as little as possible be interfered with, by being mixed up with the forms and colors of the grain. It is curious how much costly and skilful labour has been thrown away



from inattention to such minor considerations as these. Again, in metal work a right understanding of the material will suggest, among other things, the proper treatment of the surface; this is a matter of the greatest importance to the general effect of metal. A due distribution of burnish and mat, of gilding and plain, or of the various kinds of surface tooling, or frosted work, is of the greatest consequence, not to save labour—though this may result from it—but to give richness without gaudiness, and to enhance the beauty of certain parts by contrast with others. When the whole surface is burnished indiscriminately, as is seen in many works, the result is a glitter which renders form undistinguishable; when the whole surface is mat, the peculiar quality of metal seems lost from the want of burnish. . . .

The furniture of a man's house had need to be well designed, well constructed, and judiciously ornamented, seeing that it is constantly under his hand and his eye, and defects overlooked at first, or disregarded for some showy excellence, grow into great grievances, when, having become an offence, they day by day continue to annoy. Here at least the strictest utility should be the first thought, and, as simplicity rarely offends, that ornament which is most simple in its style will be likely to give the most lasting satisfaction. Yet on looking over the various articles of cabinet furniture exhibited, how seldom has this consideration been attended to. The ornament of such works on the English side consists largely of *imitative* carving; bunches of fruit, flowers, game, and utensils of various kinds in swags and festoons of the most massive size and the boldest impost, attached indiscriminately, without any significance, to bedsteads, sideboards, bookcases, pier-glasses, &c., very rarely carved from the constructive members of the work itself, but merely applied as so much putty-work or papier-mâché might be. The laws of ornament are as perfectly set at defiance as the laws of use and convenience. Many of these works, instead of being used or useful, would require a rail round to keep off the household. A sideboard, for instance, with garlands of imitative flowers projecting so far from the slab as to require a "long arm" to reach over it, and liable to be chipped and broken with the removal of every dish; and cabinets and bookcases so bristling with walnut-wood flowers and oak-wood leaves as to put use out of the question. Now, besides that such treatments are not ornament, they are not beautiful, and only enter into competition with stamped leather and gutta-percha. This *holly-bush* style, which would render walking in the room as dangerous to ladies as walking in a wood, may show difficulties overcome, which, however, had better never have been attempted, but is quite out of place in any work intended to be put to use, and yet we find even bedsteads bristling with such carving. There is great reason to doubt if this merely imitative carving is ever just in principle, when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour in this country. Natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. Let any one examine floral or foliated



ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted, and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. . . . .

Principles  
of the Orna-  
mentist.

The true ornamentist would seem to be one who seeks out the *principles* on which the bygone artists worked, and the rules by which they arrived at excellence, and discarding mere imitation and reproduction of details, endeavours by the application of new ideas and new matter on *principles* which he believes to be sound, or which time and the assent of other minds has approved to be fundamental, to attain originality through fitness and truth.

Differences  
between  
the Orna-  
mentist  
and the  
Artist.

However, in the highest range of his art, the ornamentist may be merged in the artist, there is a distinct difference in the principles of the two arts, a difference which becomes more apparent as the ornamentist descends from labours of such high requirement to those more strictly within his own province. Art has its childhood in a careful imitation of nature, and grows into an abstract imitation or generalization of nature's highest beauties and rarest excellencies—still, however, imitatively rendered—and nature, thus selected, becomes the vehicle for impressing men with the thoughts, the passions, and the feelings which fill the imaginative mind of the artist. The generalized imitation of nature is the language in which these imaginative abstractions are embodied and expressed, and this whether the artist be sculptor or painter; the landscape painter even proceeds on the same principles, and endeavours, by a selected *imitation*, to reproduce the aspects of nature in harmony with certain feelings which fill his mind, and which he wishes to impress on the mind of others. In its lower phases art relies more and more on imitation, seeking to give pleasure only by the reproduction of beautiful objects or beautiful combinations, until in its lowest development art, if it can be so called, rests contented with mere *imitation*.

In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* art, the shield by Antoine Vechte, are at one and the same time works of art and works of ornament. From this high range the occupation of the ornamentist descends by imperceptible degrees; not as in the case of the artist through the more and more close *imitation* of nature, but by selecting from her whatever is beautiful and graceful, irrespective of her individual embodiment of these qualities, and adapting them to give pleasure separately and apart even from any wish to recal the objects themselves from which he has sought or obtained



them ; his effort is to give the most characteristic embodiment of those natural objects (viewed in relation to some peculiar quality, form, or colour, or some particular adaptation required) rather than to imitate ; indeed he departs more and more from *imitation* as he diverges from the path of the artist to occupy his own separate province as an ornamentist. These are truths to be continually borne in mind, as they constitute the only cure for that false style of ornament so largely pervading the manufactures of the day, and already so frequently alluded to under the name of *naturalism*, consisting of the mere *imitative* rendering of natural forms as ornaments.

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*Extracts from the Evidence of J. R. HERBERT, ESQ., R.A., given before the Select Committee of the House of Commons.*

Do you feel it of importance that ornamental design should be taught in such a manner that it can be usefully applied ; that is, in such a manner that each person will be kept within the exigencies of the particular manufacture which he may be concerned in?—Certainly.

Conditions  
of Manu-  
facture.

Do you think that the masters ought, in order to give a test of their ability, to make designs?—Yes, I do. Some of the masters who are appointed to the country, I think, do not know how to make designs ; and indeed had this been done long ago, the School of Design might now be producing far better fruit. I know that men have been appointed as masters of the School of Design, with respect to whom the Council could have known nothing of their ability to fulfil their offices ; and I am quite sure that a good many of the masters appointed to the country schools are not at all able to conduct the classes. I am sure that a great many of the masters in the country schools are not equal to the task : some of them are sent from the Royal Academy ; they may be artists, but they are not at all instructed in the history and principles of ornament ; and it is therefore impossible that they can teach those classes that they have to teach.

Practical  
Art.

You draw a distinction, then, between an artist in the common acceptance of that word, and an artist who is capable of executing or teaching ornamental design?—Yes ; I believe there are not in this country five men who are fully equal to teach ornamental art ; for ornamental art is a difficult subject, and it requires the finest taste to produce a good piece of ornament : people imagine it to be an easy thing, but it is extremely difficult.

Your view is, that a man might have good taste in a particular way ; for instance, Wilkie, and yet be unable to produce an ornamental design?—Wilkie could not, to save his life, have drawn that pineapple pattern on this wall ; there are few artists indeed, though good artists otherwise, who are equal to this. It requires a regular education ; and it requires an artist who has gone sincerely to work in the beginning of his career ; and it requires a good many years before an artist is equal to teaching, for he must not only know a good deal about



ornament connected with architecture, but also about ornament applied to manufacture.

Public  
taste.

*Mr. H. T. Hope.*—I think I understood you to say, that the public taste had by no means arrived at such a point as that they could discriminate between a good and a bad design?—I do not think they can; and I do not think the manufacturers can. . . . .

Principles.

If a man makes a design for a flat surface, he is sure to make it fit for anything else rather than a flat surface; if he makes a design for a rug, he destroys the surface by putting a heavy ornament at each corner, or in the centre, and some flowers, or fruits, or shells, on the rug; so that instead of walking upon a flat surface, you appear to be putting your foot upon hard things, or upon fruits.

*Mr. W. Wall.*—Do you think the world of art generally would be of your opinion with regard to the observations, that one part of a rug ought to have no pattern at all upon it?—I believe the world of art would go against me upon that point; I believe there are few men who have been educated in this country within the last 25 years, and who are the first men in the profession, who would go with me; but the great mass would go against me. I think a rug should be a diaper. I may point to that wall as an illustration.

*Chairman.*—You would call a design a bad design, if being for a flat surface, it gave you a notion of going up and down or of walking over uneven ground?—Yes; it is not a fit design.

*Mr. B. Wall.*—What you have said with reference to a rug would apply to a carpet, that there should be no stumbling block in your way, but that the surface should be uniformly even, and that there should be no pattern upon it?—I believe that there should be a pattern upon it, and I think that was perfectly understood by the Byzantine artists; they very rarely, if ever, broke the surface, and if they did it was only in small passages of flat color not shaded.

That refers to pavements?—Yes, they treated everything on the floor as if it was a pavement in mosaic.

To a mosaic pattern you would not object in a carpet?—No, it should be a sort of diaper.

*Chairman.*—I suppose, as a general rule, all designs should have a sort of obvious relation to the purpose for which the thing is intended?—Yes, if it has not a relation to that purpose it is an impertinence; it is a thing which annoys you.

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*Extracts from a Lecture on Form, delivered before the Society of Arts, by DIGBY WYATT, Esq., Architect.*

The four  
leading  
principles  
of Natural  
Beauty.

The four principal elements which invariably concur in producing those emotions of delight which may be regarded as infallible tests of our contact with real beauty in the productions of Nature, are—Variety—Fitness—Simplicity—and Contrast.



When the attention of the student of Nature is first concentrated earnestly upon her works, his senses are bewildered by the *variety* of her charms. His first discovery will probably be that of the perfect individual *fitness* of some one object upon which he may fix for analysis; he will subsequently recognise fitness as universal. In perfect fitness he will marvel at perfect *simplicity*; and as he becomes acquainted with normal forms isolated or at rest, he will learn to gather general impressions when he witnesses their combination, or varying forms in *contrasted* action.

Progress of the Student in acquiring a knowledge of them;

As from this point his experiences increase, he will begin to appreciate marvellous affinities; he will find certain conditions universally forming the basis of propriety in all imitations of Nature. Thus he will recognise that she has a style of form and detail peculiar and appropriate to every material in which she works, and that this style of form and detail is, in every case, modified by the exact method in which her operations of manufacture are conducted. Of this no more perfect illustration can be given than the lines of fibrous reticulation which constitute the substance, and at the same time form the ornament of every leaf that blows. In the aggregate of every class he will trace general character, while the slightest variety of structure will infallibly be testified by some change in external outline. Gradually form will become with him an index to all leading attributes—a clue by which he will at once recognise the relation of bodies, or their properties, to one another. Thus, from form alone he will soon discern at a glance of what materials, and how, any particular object he may examine has been executed. . . . Never does a flower look like a piece of metal—never a piece of timber like a rock.

and in generalizing from them.

It may be observed generally, that the endless diversity of men's tastes, and the ever-changing conditions of their education and association of ideas, demand for their productions a *variety* almost as incessant as that which pervades creation. Whenever that craving after variety has been gratified, irrespective of *fitness*, novelty has degenerated into frivolity, design into conceits, and style into mannerism and vulgarity. Without a due attention to *simplicity*, fitness has never been adequately carried out; attention has been diverted from a proper estimate of every work of art, or object of manufacture, and false impressions concerning its true and legitimate functions have been generated. Great care is necessary in applying Nature's principles of *simplicity* to human productions, since many have erred by regarding simplicity as identified with plainness, or a bare and frigid style. The true office of simplicity is to limit form and ornament to a correct expression of whatever may be the predominant sentiment intended to be conveyed by any object, and to reject all that is extraneous to that sentiment. Where, for instance, as in jewellery or in regal furniture, a sentiment of splendour is demanded, *simplicity* accords the same latitude that Nature assumes in her most brilliant sunsets or most magnificent flowers. Where, however, in the ordinary vessels which minister to the material wants of man, *simplicity* prescribes a closer range; there the greatest amount of

Their application to Art.



true good taste will be invariably found in the most modest form consistent with the perfect adaptation of the vessel to its office. . . .

Contrast teaches us to give a due relief to all to which we would desire to call attention. A sudden break in a long straight line, a slender necking in a continuous sweep, a sudden concavity in a generally convex outline, a bold projection starting forward from an even plane, right lines opposed to curves, segments to sections of the cone, smooth to rough surfaces, conventional forms to direct imitations of nature, all carry out the desired object, and are every one subject to the phenomena of simultaneous contrast of form. To obviate such optical delusions, allowances must be made in every case by the artist. .

Practically  
to Ornament.  
1st. Generally—On  
Architectural  
Decoration.  
2ndly. In  
Special  
Cases.

As a general rule the less closely the artist attempts to embody nature the more safe he will be, but as there are, we conceive, some few cases which justify a nearer approximation than is generally admissible, we shall proceed to enumerate the most important of them, premising that, paramount over every other consideration, must reign an exact regard to the conventionalities incident to the material employed, and the absolute necessity of arranging the forms of the ornament, so as to contrast rightly with the adjacent geometrical lines of structure.

1st. That imitation may approximate to nature only in an inverse ratio to the resemblance of the material in which the work is to be executed to the object to be copied. Thus, the smoothness of flesh may be imitated with delicacy in white marble, and the idea of rock-work only conveyed in the same material by a completely formal and geometrical method of representation.

2nd. That as imitation in all cases interests and attracts attention, it becomes necessary to restrict its use sparingly to particular situations; thus, we may, on the one hand, with propriety employ decorations suggestive of natural types, in those few important points on which we wish the eye to dwell, such as the centre of a façade, the principal door-way, or window, the starting of a staircase, or the end of a boudoir; but if, on the other hand, we employed in such leading situations mere conventional patterns, and in less important parts, ornaments in convention approaching imitation, then we should find attention concentrated on those meaner portions of the structure, and the really principal features of the design passed over and neglected. . . .

3rdly. That where ornament is contrasted by evident connexion with geometrical lines of structure, conventional imitation may be introduced.

4thly. That where the copy differs absolutely in bulk from the original, minutiae of surface detail may be introduced. Thus, when we reduce a subject, such as a bunch of grapes, from the round or full relief to the lowest relievo, much of the conventionality which would otherwise be essential, may be dispensed with.

5thly. That considerable differences of scale in things of unvarying dimension, justify an approach to natural form. Thus, when we materially diminish in our reproduction any object the smallest size of which is generally known never to equal that to which it is lowered in



our copy, we may safely attempt as close a conventional transcript as the material in which we work admits of.

6thly. That where in ornament the leading forms are geometrically disposed, as in regularly recurring scrolls, or other curves, which could never take so formal a position in nature, a rendering of her spirit, though not of her substance, may be permitted in the leaves and accessories.

We have dwelt upon these special circumstances, which modify conventional treatment in ornament, partly because we felt that the data applied generally to most varieties of enrichment, and partly because we felt it necessary to indicate some of the exceptions, the comparative rarity of which tends generally to a confirmation of the accepted dogma, which prescribes that architectural ornament shall be in a remote style of convention only.

In what are generally understood as styles in the history of art, such as the Grecian, the Roman, the Gothic, the Renaissance, &c., may be recognised deeply interesting accumulations of experience concerning the nature of men's intuitive affections for certain concatenations of form. Styles are usually complete in themselves; and though not of uniform excellence, are still generally concordant among all the various members that compose them. Whatever may have been the dominant form in each, or whatever the favourite set of ratios, proportion usually pervades each whole monument, as it may be generally traced in a few detached mouldings. Styles, therefore, may be regarded as storehouses of experiments tried, and results ascertained, concerning various methods of conventionalizing, from whence the designer of the present day may learn the general expression to be obtained, by modifying his imitations of nature on the basis of recorded experience, instead of his own wayward impulses alone.

In turning to those departments of practical art into which Sculpture enters as a predominant ingredient, metal-work first presents itself to our notice. Nothing can be more apparent than the variety of properties and qualities of the several metals, nothing more consistent than to prescribe a different mode of treatment to each. Sculpture in metal, partly on account of the much greater ductility and tenacity of the material, and partly on account of its peculiar colour and power of reflecting light, can rarely, however highly its degrees of finish may be carried, be mistaken for that which it professes to imitate. Hence it arises that elaborate execution of details may, and indeed should be carried in metal to the most minute perfection. Works in gold, or silver, should as a general rule, be confined to small dimensions, and those relatively correspondent to the associations of idea connected with the rarity and value of each. It was from inattention to these conditions that many of the largest pieces of plate in the Exhibition failed to interest us, and that the eye dwelt with much greater complacency upon the smaller than upon the larger objects. In parcel-gilding, inattention to the just amount of profusion of the several metals is frequently lost sight of. The gold instead of the silver is allowed to preponderate on the surface, and the improbable idea con-

Of style in Art.

Of Metal Work.



veyed that the vessel is made of the nobler metal, and inlaid with the baser.

Of Furni-  
ture.

In the treatment of furniture, much was to be learnt from the sensible construction of the mediæval woodwork. In it the refinements of joinery were all made the most of; the object was well put together, and serviceable; while in the panels and other intervals of the framework as much ornament was inserted as was consistent with the purposes of the article. Where Nature puts her most delicate work she always contrives a special shelter for it; her most exquisite spars and stalactites are ever protected, her tender shoots are always shielded until they acquired strength to stand exposure. It would be well if many of our wood-carvers in that respect followed her example.

The really true system of arranging ornament is generally thoroughly well understood by the French; who, if they put delicate ornament to look at, insert it where it will be quite safe from accident, and put strength and flatness to use or come in contact with. Not only in a technical, but in an artistic point of view, this subduing of ornament is excellent, since while the effect of decoration is obtained the bounding lines and surfaces are kept broad and simple.

In con-  
clusion—of  
design  
generally.

Of all qualities which can be expressed by the objects upon which our executive ability may be occupied, the noblest, and most universally to be aimed at, is plain and manly truth. Let it ever be borne in mind that design is but a variety of speech or writing. By means of design we inscribe, or ought to inscribe, upon every object of which we determine the form, all essential particulars concerning its material, its method of construction, and its uses—by varying ornaments, and by peculiar styles of conventional treatment, we know that we shall excite certain trains of thought and certain associations of idea. The highest property of design is, that it speaks the universal language of nature, which all can read. If, therefore, men be found to systematically deceive,—by too direct an imitation of nature, pretending to be nature—by using one material in the peculiar style of conventionality universally recognised as incident to another—by borrowing ornaments expressive of lofty associations, and applying them to mean objects—by hiding the structural purpose of the article, and sanctioning by a borrowed form, the presumption that it may have been made for a totally different object, or in a perfectly different way—such men cannot clear themselves from the charge of degrading art by systematic misrepresentation, as they would lower human nature by writing or speaking a falsehood.



## APPENDIX. (B.)

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### INSTRUCTION IN PRACTICAL ART IN FOREIGN SCHOOLS;

*Extracted from the Report of W. DYCE, Esq., R.A., on Foreign  
Schools of Design, made in 1839.*

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#### THE SCHOOL OF LYONS.

*France.*

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The School of St. Peter, at Lyons, was founded about the middle of the last century, expressly for the instruction of draftsmen engaged in preparing patterns for the silk manufacture of that city. It was at first on a very small scale, but its operations were attended with much more benefit than those of the *Ecole Gratuite*, of Paris (which originated about the same period) seem to have been. It continued in its original condition till the Revolution of 1789, when, with the other institutions of France, it was completely disorganized. By a decree of Napoleon (25 Germinal, An XIII.) it was restored; but on a different footing. It now became a school or academy of fine art, to which, as a subordinate branch, the study of design for silk manufacture was attached.

It appears that, on this account, all the students who enter the school commence as if they intended to become artists in the higher sense of the word, and it is not till they have completed their exercises in the drawing and painting of the figure from the antique and the living model, that they are called upon to decide whether their future pursuits shall tend towards design for industry, or the production of works of fine art. This circumstance, among others, to which I shall have reason afterwards to allude, will account for the well-known fact that the same individuals in France are frequently engaged in both pursuits.

On a review of the method of instruction adopted in the school of Lyons, so far as it is connected with manufacture, it appears to me to exhibit the true principle on which a school of design ought to be constituted, whether it confine itself to one branch of industry, or extend its operations over the whole field of ornamented manufacture. By the account I have given of it, the instruction will be observed to be twofold; one part relating to the general study of art, and the other to the process of manufacture to which art is to be applied; the latter naturally giving rise to what constitutes the ultimate purpose of the school; *viz.* the practice of the particular species of design which is adapted to the reproductive capabilities of the fabric.



France.

Thus it will be seen that the elements of the education of an industrial artist, which in the German system are divided among two or three separate schools, are here to be found united in one; that is to say, the relation of ornamental design to taste, and the principles of fine art, and its practical relation to manufacture, equally form the business of the school of Lyons.

Elementary  
Studies.

With respect to the elementary section of the studies, the circumstance that the drawing of the human figure is made its basis, proceeds, as I have already hinted, more from convenience, habit, and the accident of the association of the school of the fine arts and the school of design for manufacture, than from any idea that study of that kind is practically available in the preparation of patterns for silk. The human figure, it is true, was taught in the school before its elevation to the rank of a Royal Academy, but not to the same extent; like the "Ecole Gratuite" of Paris, which retains its original constitution, ornament, flowers, and other materials more applicable to the bulk of manufactures, held an equal place in the elementary exercises of the scholars.

Study of  
the Human  
Figure.

It is only, however, in consideration of the specific object of the school of Lyons, that I am disposed to question the propriety of obliging all the pupils to learn the grammar of the art by so difficult a means as the figure, since it cannot, for ordinary commercial purposes, become matter of ornament in silk manufacture.\*

The human form, as a means of study, and the human figure, employed as ornament, are not identical; and though in proportion as an artist has laid a foundation in a higher kind, he may, with less application, become expert in the practice of an inferior: yet it must be remembered that a power of designing the figure as consummate as that of a Michael Angelo, *does not in the very smallest degree imply the capability of producing a useful pattern for fabrics of the loom.* Any one practically acquainted with the subject must know that the designer for goods of this kind has resources, rules, and methods of execution, which require all the time he has to spare to become conversant with, and that in his after practice, fettered as he must be with considerations of expense, of fashion, and such like, he will rather regret than feel gratified with the possession of a mere accomplishment which he is able to turn to no useful purpose.

But the case is quite different if a school has a general and unlimited reference to manufacture. In a school of this kind, it appears to me that the opportunities it affords for the practical study of art must strictly correspond with the uses to which it is subsequently to be applied. If the pupil intends to become a designer or fabricator of small bronze works for pendules, &c., or a carver in wood, or a

\* I say for ordinary commercial uses, because the French *metteurs en carte* and weavers are extremely fond of displaying their skill by producing for the exhibitions, copies of pictures, &c. There was lately executed by the Jacquard machine a copy of one of the pictures in the Musée de Lyons, which must have required an artistical power and an acquaintance with the capabilities of the loom, of which manufacturers in this country have no conception.



silver chaser, or a house decorator, unless the human figure or figures of animals are to be banished from such branches of industry, these must become the object of his studies. It is utterly preposterous to deny to artisans the full means of study necessary for the skilful exercise of their several crafts from any fear of their becoming artists; because if they do so, and are successful, it will not be matter of accusation against a school of design, that it first afforded them the means of acquiring celebrity. In France, when this takes place, so far from being looked upon as an evil, it is considered to be creditable to the school; in proof of which, I need only quote the address made to the Minister of the Interior by M. Belloc,\* director of the Ecole Gratuite of Paris, at the annual distribution of the prizes in 1837, in which he recounts with pride the names of the pupils who, having commenced their studies under his superintendence, were afterwards transferred to the "Ecole Royale des Beaux Arts," where they had gained prizes in several departments of fine art.

I do not, I confess, see anything to fear on this ground. Of the 2,000 works of art annually exhibited at the Louvre, at least a fourth part is the production of artists who, though engaged through the year in the preparation of patterns for manufacture, gratify their taste, or (it may be) their vanity, by executing during their leisure hours some picture or statue for the exhibition. In England the employment of an industrial artist as a recognised and lucrative profession can hardly as yet be said to exist; and, were this once created through the agency of schools of design, it would prove a sufficient remedy for any misdirection of the student's acquirements. The profits of a designer for industry in France are greater than those of a second rate artist. This is well known; and it acts as a safeguard against the ambition of becoming an artist, which, under similar circumstances, would operate even more strongly in England than it does in France.

But I am persuaded that the want of opportunity for the study of the figure, is the very cause of the evil which is so much dreaded. Were the capability of drawing the human figure as common as that of reading or writing (which in France it may be said to be), we should, no more than the French do, think of identifying the former with the genius necessary for the practice of fine art than we should suppose the latter must inevitably lead to deluge the world with poetry.

Take the case as it now stands in England:—A young artisan of the better class engaged in an occupation which requires some knowledge of art, and possessing natural talent, is desirous of drawing the figure. Let us suppose him for this purpose at work in the British Museum, or, if he is able to afford it, at some private school: now who are his associates in study? Why, young artists, without exception. The result of this may be easily foreseen. Having no one to explain to him the bearing of the study he is engaged in on his industrial occupation, and being constantly associated with those whose purpose is the pursuit of fine art, he gradually falls into their habits of thought, becomes innoculated with their desire of fame, is disgusted with his

France.

Where useful.

Status of the Designer in France.

\* Himself a painter of History.



France.

humbler craft, and in the end, perhaps overrating his talent, forsakes a certain subsistence for one always precarious, and to inferior ability most hopeless.

Had this artisan during the progress of his studies been made fully aware of the amount of excellent art which might be infused into the productions of the branch of industry in which he was engaged ;—had he been shown that the same principles of beauty which guide the professors of fine art in their works, were also required in his own, he would have been convinced that he had ample scope for the indulgence of his fancy or his skill, without resorting to any means of displaying them more difficult than those to acquire which he had already undergone an apprenticeship. It is evident too, from the history of ancient industrial artists, that there may be an enthusiasm quite as absorbing in the execution of works of ornament, and a reputation as lasting as there is in the creation of the higher productions of fancy ; and these two circumstances, I take it, would be very influential with young men likely to indulge in the ambition of becoming artists.

"La Mise en Carte."

The class of "La Mise en Carte" in the school of Lyons, though intentionally most complete, is not considered to be so efficient as it might be. It is said that the pupils who have terminated their studies, instead of being finished designers, perfectly acquainted with the various practical improvements in the fabric and the fluctuations of taste which have taken place up to the time when they leave the school, and consequently ready to enter into the service of manufacturers, are obliged to undergo a long noviciate in the "atelier" of some artist in full employment before their abilities can be turned to any account. This defect is supposed to arise from the circumstance that the professor who was formerly a silk manufacturer, has ceased to maintain his practical acquaintance with the actual state of industry in Lyons ; and that his instructions referring rather to the silk manufacture of ten years back, than to that of the present day, the students leave the school unacquainted with many of the most important improvements in the working of the Jacquard machine which have recently been introduced. I give this, however, as an opinion current in Lyons, the justice of which I had no means of verifying. If such be the fact, the blame is not due to the intention or constitution of the school, for there is an express provision in the laws relating to the deposit of patterns at the "bureau" of the "Conseil des Prud'hommes," (Art. 18. March 18, 1806,) by which the patterns of silk, after the expiry of the time for which the protection has been granted, become the property of the school, to enable the professor to exhibit historically to the students the progress of the manufacture both as respects taste or fashion, and fabric.

But there are other causes besides the excellence of the system of tuition in the school of Lyons, which have their share in maintaining the great superiority of taste in the silk manufacture of that place.

Dr. Bowring has stated\* that the silk trade of Lyons is one of orders. This is strictly true ; and the Lyonnese manufacturer,

\* Report on Commercial Relations, Silks, and Wines.



accordingly, looking on the execution of a piece of silk after he has received the order for it, as a matter purely mechanical, which requires only a certain expenditure of labour, time, and material, bestows all his care and attention on the pattern; because it is on the quality of this that his success in the market depends.

*Nothing, in fact, is more difficult than to pronounce with certainty what the merits of a design drawn on paper may be when it comes to be worked on silk; on this point the most practised draftsman is always doubtful.* The French manufacturer is well aware of this; he is quite sure that if his designer be uncertain, much more is his employer in the trade likely to be so: he adopts, therefore, the safe expedient of sending into the market his patterns already woven in silk; and this he finds to be advantageous in two ways. When the French patterns thus prepared, and the patterns of the English manufacturer, which are only drawn on paper, are presented at the same season to the English dealer, the preference, if any doubts or uncertainty occur, is naturally given to the former. But besides this, the French manufacturer is really able, by the employment of looms solely in pattern weaving, to bring his patterns to greater perfection.

Very generally the defects of a pattern for silk become apparent *only* in the working. When they occur, the Lyonnese pattern weaver has no reason for hesitating to make the necessary change, because he is paid for doing so; and the designer is always at hand to show him where the defect lies, and how it may be most easily remedied. The English manufacturer, on the other hand, perhaps to avoid the risk of a dispute about a change of pattern,—perhaps though aware of some defect, because he is unable to discover where it lies, and from habit, has no confidence in the taste or advice of his draftsman,—is obliged to allow the piece to be produced in large quantity, and thus has an inferior article thrown on his own hands, or on those of his employer in the trade.

In Lyons there is no chance of this. The business of the pattern designer and *metteur en carte*, (always the same person,) does not cease with the mere production of a drawing on paper; he also superintends its being set up and worked in the loom; and thus he is enabled to correct, to retouch (if I may be allowed the expression), and to finish his design. So complete is the co-operation between the designer and the pattern weaver, that both may be said to be engaged about one object; the latter being an instrument in the hands of the former to accomplish a work of art, towards the production of which the labours of the designer really tend, namely, a pattern wrought in silk and not one sketched on paper.\*

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\* Dr. Bowring has stated (1834) that half the Lyonnese weavers live in the vicinity of the town, and that the number of those residing in Lyons has been gradually decreasing. I understand that at the present time, those only remain who are engaged in pattern weaving, and the weaving of the richer kinds of figured stuffs; and that this arrangement, by which the operatives are scattered over a considerable tract, has been promoted by manufacturers, who have found it beneficial in preventing the combinations which used formerly to be so seriously inconvenient and detrimental.



France.  
 —  
 Industrial  
 artists in  
 France.

There is no circumstance, indeed, in France connected with the application of design, not merely to the silk manufacture but to every branch of industry, that deserves more special notice than the high estimation in which industrial artists are held, and the free and unrestrained exercise of their judgment and taste which is consequently allowed to them in all matters over which their peculiar abilities ought properly to give them control. So entire is the confidence which the Lyonnese manufacturer reposes in his designer, that I have been assured by the head of one of the principal houses there, that in many cases he did not see the patterns till they were produced in silk, being quite satisfied that in every matter where taste was concerned the artist must know better than he. In short, a French pattern designer is looked upon in his sphere precisely in the same light as a professor of fine art. You may employ him or not as you think fit, but having given a commission, it is he, not you, who is responsible for the merits of his performance: and this, as I have stated, does not terminate in the design merely,—his taste and judgment must be equally allowed to control the manner and process of reproduction.

Those who are not much conversant with the very different state of matters in this respect at home, may think I attach too much importance to the authority which is accorded to French pattern draftsmen by manufacturers, but a very little consideration will be sufficient to make this appear in another light. For myself, I am quite persuaded that if there is one cause more powerful than another which has contributed to retard, or which now presents an obstacle to the progress of taste in British manufacture, it is the degraded position which pattern designers occupy,—a position in which their talents find no scope for development, and their taste and judgment as artists are set at nought.

It may appear incredible, but I assert it without fear of contradiction, that there are very few if any instances in Great Britain, of industrial artists who are employed as responsible persons; that is, to whose judgment manufacturers give the least deference; whose productions can be looked upon as original works; or who are allowed even to have a voice as to the mode in which the patterns they are employed to make should be executed. This state of things, it is true, in the first instance, originated in the deficiencies of designers themselves, and their inability to cope with the skill of continental artists; but the position they have lost cannot now be regained solely by the acquisition of any degree of excellence, since the expedients universally resorted to by manufacturers have done away the very necessity of other than mere draftsmen and copyists. As the case now stands, the manufacturer takes upon himself the onus of finding the pattern, and this is every way attended with detriment to the interests of commerce. I do not suppose I am guilty of any libel on the character of a most valuable and important branch of the community, when I say that, generally speaking, manufacturers are practically unacquainted with art, for the same may be affirmed without offence of the majority of the members of other professions; but if this be the case, and they have taken upon themselves a responsibility, which



from their education, their occupations, or perhaps their natural powers of judgment in matters of taste, it is impossible they should be competent to discharge, we shall find no difficulty in discovering the source of the short-sighted expedients by which each has endeavoured to outstep the other in the race after commercial novelties.

The mechanical business of copying, altering, or dove-tailing patterns, already in some shape in the British or foreign market, (which is all that a draftsman is now called upon to do,) is neither lucrative, nor does it hold out the very smallest prospect of that kind of reputation and applause which French designers individually enjoy, and which every one knows is the most powerful motive for exertion with young artists; the consequence is, that if a youth of natural ability thinks he has any prospect whatever of succeeding in the higher walks of art, he will rather take his chance in this than submit to the thankless drudgery to which he is exposed as a pattern draftsman. If this is not true, how comes it that we have no instances of men of high artistical powers devoting themselves to design for industry? That such is the case in France every one is aware; and why is it so? Because, not only is the estimation in which they are held and deference which is paid to their opinion always proportioned to their skill and abilities, but the remuneration is such as to insure them a respectable position in society.

France.

Copying  
Patterns.

In Lyons, the commercial value of taste is reckoned so high, that when a young man displays remarkable powers, a house will admit him to a partnership, in order completely to monopolize his services. Even in general employment, a Lyonnese pattern designer in good practice, realizes as much as 10,000*fr.* per annum; which, considering the comparative value of money in Lyons and any town in England, must be reckoned a sum much beyond the conceptions of remuneration on the part of English manufacturers. But why is this? For this obvious reason; the French manufacturer incurs little or no expense for the purchase of foreign designs; he does not employ agents to obtain *per fas et nefas*, a pattern of every new article that appears in the London or Paris market; he never suffers the loss (so frequent in this country) arising from his having manufactured the same pirated design simultaneously with three or four other houses; and therefore it is that he can afford to pay his artist highly. Though the sum he thus expends may appear large, the outlay on patterns in France is not greater than it is in England, if indeed it be so great. But the difference is this, that the money which in France is paid directly to the artist, is in England frittered away on expedients for superseding the employment of original designers;—expedients which, if law and honesty are to be taken into account, cannot be reckoned other than illegitimate, and which, in prudence, must, I fear, be thought very short-sighted, because the great bulk of patterns executed in England according to the present system, must inevitably want the stamp of novelty and originality, which is not only the great characteristic of the French, but is really the advantage which the French manufacturer gains by paying liberally for the assistance and judgment of highly educated artists.

Commercial value  
of taste.



France.

Want of  
artistical  
taste in  
colours.

Another evil arising from the present system, is the want of artistical taste in the execution of fabrics, especially of the colored kinds. It is the common practice to ring the changes (if I may use the expression) on a pattern, by varying the arrangement and quality of the colors. I need not say that to do this in a tasteful manner, the judgment of an artist is absolutely necessary. Now, unfortunately, this is never (so far as I have been able to learn) put in requisition. Nominally, it belongs to the manufacturer to direct the variations of color and effect, but virtually it is left to ignorant workmen, who having a certain established mode of proceeding, put it in practice in every case, whether in respect of taste it be right or wrong.

Paper-  
hangings.

A few years ago, a French manufacturer of paper-hangings came to this country, with the intention of commencing business. To insure his success he brought with him a skilful designer of patterns for paper, believing that with the advantages he should enjoy in other respects, he had only to superadd the quality of excellent design, (in which English papers are lamentably deficient,) to drive all competitors out of the market. He engaged English workmen, and commenced his operations. His designer, accustomed to the French method, was of course not content with having merely furnished the pattern; he considered that half of his vocation consisted in seeing that no injury was done to the character of his designs through the unskilfulness of the workmen; with this view, he insisted that the tints employed should exactly correspond to those in his design; and that if the coloring were to be changed, the alteration should be according to his judgment. Could anything be more reasonable? But what was the result? The workmen struck work; they had been accustomed to make up their tints in large quantities; they had never used but three greens, or two reds, or two yellows, and so on; there were only certain changes in the arrangement of the colors which they were in the habit of making, and it was absurd to suppose that they should submit to the caprice of a Frenchman, who seemed to think there were as many colors as days in the year, and who insisted upon many minute variations of tint of which they could see no use, and which were not employed in the trade. The concern was accordingly broken up.

I have mentioned this little history (which is purely matter of fact), not only because it completely marks the difference between the French and the English system of *mise en fabrique*, but because the comparative results which might be expected from the difference are so fully borne out by the actual state, in the two countries, of the branch of industry to which it relates. Half a century ago, I am informed, France was supplied to a large amount with paper-hanging, manufactured in England; and the names of the artists who at that period gave to it its high character, have even been preserved. At the present time, by reference to the French Custom-house returns, it appears that the importation has dwindled down to almost nothing (Ret. 1836-7. 14 kilogr.); while a visit to the shops of any of the English dealers in the metropolis, will prove to what extent England is



indebted to France for whatever is novel or tasteful in that branch of industry. France.

On the other hand, if the French manufacturer defers to the judgment of the artist where taste is concerned, the latter is indebted to the former for information as to the direction which his taste and powers of invention must take to become of commercial benefit. Design for industry is not an abstract thing; it is not the business of the designer to produce good patterns for any possible condition of manufacture, but, taking it as he finds it, to bring his cultivated taste to bear on its improvement. It is the fashion of each succeeding season that he has to deal with. The practice of French manufacturers in this respect seems to me worthy of being noticed. It is, I believe, considered by them, that fashion is something more than the mere caprice of the moment; and, though individuals of rank or of celebrity of some kind may for a time give a particular bias to the *mode*, yet that the current of taste in the ordinary matters of life has its origin, and takes its direction from the general character and habits of society. Hence they say, if we refer to the history of any past age, we shall find the records of its literature and its art, and the remains of its every day appliances of life, all partaking of some common character or sentiment. Acting on this notion, the manufacturers of France make it their business to discern accurately the characteristics of the under current of feeling to which fashion and its changes are supposed to be due; and, by this means to keep pace with people's inclinations, and even to anticipate them. "We know," said one of the Lyonnese manufacturers to me, "that when the fashion of this year shall have run its course, every one will have a longing for something new; yet not absolutely new, but something to which the present mode naturally tends. That something, which in the world of fashion is only an indefinite sentiment, in fact, a mere predisposition, we endeavour to render palpable, to give it a strongly pronounced character, and assign it a name. Therefore it is that with us fashion is so paramount; the objects of industry presented at the commencement of a season exactly chime with and anticipate the predispositions of society."

However this be brought about, whether by an understanding among the heads of the several branches of industry, or by force of tact in individual manufacturers. I am not able to say; but certainly the consistency and uniformity of fashion or style in all the productions of a Paris season are very remarkable; and it cannot be affirmed, that they are due either to experiment or to foreign influence.

#### THE GEWERB INSTITUTE, AT BERLIN.

The paramount object of the Institute is the creation of a race of intelligent and highly-cultivated artisans, to whose influence on the manufactures of the districts to which they belong, the Government looks for the special benefits which are proposed by schools of more limited purpose. On his account, whatever may have been the occupa- Prussia.



*Prussia.* tion of the pupil previously to his entering the school, no reference is made in the course of the instructions, either to that, or to his future purposes. If, however, during the progress of his studies, he displays remarkable scientific or artistical talent, he is transferred, as the case may be, to the University, to the Royal Academy, or to the Bau-Schule.

*Admission.* The young men who obtain admission to the Gewerb Institute, have generally been recommended on account of their having, in the elementary schools, shown some promise of ability; and the full development of this, whatever it may be, not by partial means, but by an admirable and extended system of education, is the great purpose of the Institute.

*Course of study.* So far as taste is concerned, it was hoped that, by constituting the study of the *principles of design and construction a part of the course side by side with mechanics, chemistry, and other branches of physical science*, the character of the pupils would be elevated in that respect in a degree suited to their other acquirements; and that whatever improvement took place in their scientific and practical knowledge, would also in the refinement of their tastes; and, accordingly, that the appreciation of art, and its right application wherever it was desirable, would be the inevitable result. Such has been the case. It is hardly necessary to say that these highly-instructed artisans seldom return to their native provinces as mere workmen; their knowledge and acquirements make them invaluable to manufacturers, as overseers and directors of their establishments; and thus, though the Gewerb Institute does not profess specially to instruct designers for manufacture, it happens ultimately in very many cases that its pupils either personally conduct, or at least have the superintendence of, that branch of art. And apparently nothing can be more admirable than the preparation which is given in the school, for an occupation of that sort. In the second class of the school (which is the elementary one), the pupils are taught geometrical, architectural, and free-hand\* drawing. They then have a course of mathematics and the elements of physics; after which they study machinery and the practical operations of manufacture. In this stage of their progress they learn, from working models and the demonstrations of the professor, *every requisite of the design intended for a particular manufacture*. They are taught, for instance, in the case of figured silk, how to transfer a design to the ruled paper; how to read it off and pierce the cards; how to choose the silk which will produce the proposed effect, and lastly to set it up and work it in the loom. Or in the case of calico printing, they are shown the various operations of block and cylinder printing, and the effects and combinations of color which are possible in that process of industry.

*Instruction in processes* It is obvious that preparatory study such as this might, if it were allowed to produce its full effect, leave comparatively little for the pupil to acquire in the practice of industrial design.

In the cultivation of art in the Gewerb Institute, there is no limit-

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\* Frei-hand-zeichnen, in opposition to rule and compass drawing.



ation as to the objects of study which are placed before the pupils. So far as the materials go, they are, as I have hinted, precisely of the same nature as those made use of in academies of fine art. They consist of casts from antique statues, casts of animals from the antique and from nature; casts, drawings and engravings, of ornament from the antique, and from nature; casts, drawings and engravings, of ornament from the antique, and from works of the middle ages; and casts and drawings of plants and flowers from nature. The school also at one time possessed a life academy; but this was discontinued as an unnecessary expense; and the students now have the privilege of attending the school of the living model at the Royal Academy, when the masters deem them fit for it. All the pupils, however, after the preparatory exercises in architectural and other ornaments, go through a course of study of the human figure. Prussia.

A reference to the plan of instruction, will at once show why the Gewerb Institut does not fully operate as a school of design. By the time the student has reached the highest class (1 class, 1 division), his exercises in design have altogether ceased; and this arrangement is, I believe, expressly intended to signify, that the study of art in this institution is looked upon only as a matter of general education. If a pupil, therefore, is desirous of becoming an artist, in any sense, he must look to the Royal Academy as the source of the knowledge and skill necessary in that profession.

Thus in theory the joint efforts of these two establishments are required to complete the education of a designer for manufacture; because his occupation is supposed to hold a middle rank between that of the mere workman and the professor of fine art: in the one he is taught to look upon art solely in its reproductive or commercial aspect; in the other, in its relation to taste and right principles; and accordingly, to a certain extent, we find similar departments of study in both institutions. Before the foundation of the Gewerb Institut (about 12 years ago) the Royal Academy possessed *ateliers* for the practice of several branches of industry connected with the arts of design; and though, for convenience sake, the manipulatory part of these classes is now almost confined to the former, the old departments of study still remain.

This fact is, I think, an important evidence of the views (just views, as I consider them) which existed in old academies before the establishment of schools of design was thought of; and I may be permitted here to allude to a circumstance which has not been noticed, that the same opinion of the practical and necessary connexion of fine art and industrial, seems, by an expression of Sir Joshua Reynolds, in his address on the opening of the Royal Academy of London, to have been entertained in this country at that time. The classes in the Royal Academy of Berlin, referred to, are:

1. A class of carving in wood, and wood-cutting.
2. A class of all kinds of engraving.
3. A class of ornamental letter and card-cutting.
4. A class of metal working.



Prussia.

Besides these there are, for the general education of ornamentists,

1. A school of drawing and modelling of the human figure.
2. Ditto ditto of animals.
3. A class of landscape and botanical drawing.
4. A class of general decorative design.

In practice, this association of the Academy and the Gewerb Institut, in the rearing of designers for manufacture, is inconvenient, and perhaps intended to be impracticable. Every student of the latter is obliged, as I have said, to go through the whole course, which occupies three years ; and this long period is a sacrifice of time which, to a young artist, would not be counterbalanced by the general advantages of the institution in other respects. Besides, if he had merely in view the practice of design, admission to the school would most probably be denied to him. But more than this : the Gewerb Institut, looking solely to the mere manufacture, uses the study of design as a means of elevating the tastes of artisans, without reference to the pursuit of art as a profession ; the Royal Academy, on the other hand, professes to do no more than impart the right principles and general practice of decorative art ; and thus the designer (to use a homely expression) slips down between two stools : he is left to acquire, as he best may, what after all constitutes the real difficulty of his profession,—the power of producing tasteful patterns adapted to the existing state of industry. I think we may find a recognition of this defect in the system, in the fact that a Sunday school, held in one of the apartments of the Gewerb Institut, has lately been opened for pattern drawing, chiefly with reference to damask, figured silk, and carpet weaving. This, however, has not removed the difficulty ; because it appears that the students of the Gewerb Institut are not allowed to attend the Sunday school, nor *vice versâ* ; and its provisions for imparting knowledge, either of art or manufacture, are as yet too incomplete to supply the place of the Gewerb Institut to those to whom the latter is inaccessible.

The pupils attending the Sunday school are mostly sons and apprentices of weavers, whose object is to acquire the power of preparing the designs of others for the loom, by transferring them to the ruled paper. There were only five pupils at this school when I visited it.

Professors.

The studies of the Gewerb Institut are conducted by ten, and sometimes a greater number of professors and teachers. They are paid by the lesson the sum of one thaler, (3s.) each lesson lasting an hour ; when the lesson is more in the nature of a lecture, requiring previous preparation, the payment is extended to 1½ thalers per hour. The masters are not engaged for life, but may be dismissed on a notice of six months.

The institution is under the sanction of the Minister of Commerce, by whom a director is appointed. The present accomplished director, M. Beuth, being himself in the ministry (in the department of manufactures), receives no salary, and is obliged to no periodical attendance, or practical interference in the conduct of the studies. He has



the appointment of the masters, and absolute control over their operations. *Prussia.*

Prizes, consisting of copper and silver medals, are periodically awarded to the most deserving pupils, who, also, at the termination of their studies, receive recommendations from the director to the heads of various branches of industry in which they have shown capability; and a young man, thus recommended, is sure to obtain immediate employment. *Prizes.*

Exhibitions of specimens of manufacture are held from time to time in Berlin. The object of these is to reward visible progress in manufacture by medals and other marks of approbation. It has been thought advisable to allow considerable intervals to elapse between these exhibitions, of which only two have already taken place, one in 1822, and the other in 1827. In the provinces a jury decides upon the admission of specimens, which are sent to Berlin at the expense of the state. The admittance-money at the door of the exhibition is five silbergroschen (about 6*d.* English) for each person; and of the money thus received, and the expenditure, a public account is kept, and the profits are distributed, either among the provincial schools, or awarded to the individual exhibitors; the division being made according to the proportion in which the provinces may have distinguished themselves. I cannot help here expressing my conviction, that were an annual exhibition of this kind held in London, it would, after a few trials, provide a fund which would not only relieve the state from the necessity of supporting the central school, but would be sufficient to defray the expenses of elementary schools in provincial towns. If it be considered that an exhibition of this kind would embrace the display of every kind of art which is now excluded from the ordinary exhibitions of works of painting, sculpture, and architecture, it must be obvious that under proper management it might be made to possess sufficient interest to attract, to an unlimited extent, public admiration and support. *Exhibitions.*

In conclusion, I have to state, that besides the schools expressly for the study of art, in all gymnasia, higher schools of citizens, normal schools, in most of the schools in towns, and in the better elementary schools in the country, the principles and practice of design are taught as an ordinary branch of public instruction, and that in the universities there are chairs of the History of Art.

#### POLYTECHNIC SCHOOLS IN BAVARIA.

At the present time, there are in Bavaria only three polytechnic schools, viz. at Munich, Nuremberg, and Augsburg; the first attending chiefly to architecture, and works of industry on which fine art has a more immediate bearing; the second, to casting and working in metal, wood-carving, &c.; and the third, to the manufacture of wool and cotton, and to dyeing and calico printing. *Bavaria.*

The expenses of these three schools are charged directly on the budget, which gives the sum of 27,000*fl.*, to be divided according to a certain rate among the three.



*Bavaria.* Besides this, a sum is derived from voluntary contributions of the corporations, and from fees paid by occasional students.

Any town is at liberty to found a complete or incomplete polytechnic school, which will be placed on the same footing in the privileges afforded to the students as the Government ones, provided there be already in the place an industrial and agricultural school of the 1st (complete) class, the success of which has been previously established.

#### SCHOOLS IN BAVARIA.

A remarkable difference exists between the polytechnic schools of Bavaria and the Gewerb Institut of Berlin in this respect, that though they form part of a system of public instruction even more exactly defined than the Prussian, the teachers are expressly prohibited from allowing the maintenance of the system to stand in the way where the exigencies of industry seem to require either a more limited or a more extended application of their efforts. I have already mentioned that the school at Munich is intended to bear chiefly on such branches of industry as are immediately connected with the fine arts, the school of Nuremberg on metal casting, and that of Augsburg on calico-printing. Circumstances did not permit me to visit Augsburg, but the proofs I witnessed at Munich and Nuremberg of the efficiency of the schools, hold out the utmost encouragement, and give the best hopes of success to the establishment which in this country has lately been founded through your foresight and exertions.

*Nuremberg* The circumstances in which the school of Nuremberg is placed rendered it peculiarly interesting in relation to the objects of my inquiry. The town itself is a perfect mine of monuments of industrial art, the productions of a race of celebrated artificers, remarkable for having combined in their own persons the artist and the mechanic. In no place does there appear so widely spread the influence of taste. Not only in works, the costliness of which might have admitted of the employment of artists to furnish the designs; but in the most ordinary productions of handicraft, the love and knowledge of art manifest themselves. The character of these remains has influenced in a twofold way the operations of the school. First, by exciting among the students a lively emulation of the skill of the ancient industrial artists, and an ambition to become celebrated in the same semi-artistical line. They have affected also the progress of the school in another way, which, it seems to me, involves a principle of much more importance than in this country it is generally esteemed. The great mass of ornamental art in Nuremberg, is of one kind in point of style; viz. that practised by Albert Dürer and his numerous followers: in other words, the students have continually before their eyes an exuberance of ornamental work in one particular style. Before the school commenced its operations, this vast storehouse of beauty was passed unheeded, but as soon as the education of the eye and hand had taken effect, and the students began to be sensible of the merits of ancient Nuremberg art, the commanding



genius of Dürer overpowered the efforts of the director of the school to introduce the antique taste; and now, where we have one article of manufacture designed in the classical style, we have ten in the Gothic, or rather in the peculiar manner which owes its origin chiefly to Dürer, and is known by his name. Bavaria. —

Nothing can certainly establish more palpably the value of exhibitions of art and industry, or their power of giving a bias to the taste or talent of educated artisans, than the circumstance I have alluded to above. I do not inquire whether the character of the works of the Dürer school be good or bad; it is sufficient to have noticed, that the constant exhibition of one kind of art, accompanied with education, is proved at Nuremberg to have given rise to a taste for it; and that, if this be true, it may safely be set down as a rule, that one of the not least important auxiliaries in accomplishing the good proposed by schools of design, is the affording to artisans ample means of becoming familiar with the best productions of industry, ancient and modern. Exhibitions.

The school of Nuremberg existed some years as a private school, before it was reorganised, and taken under the care of government. It was, at the outset, the project of some individuals who proposed to afford gratuitous instruction in design to artisans. After the experience of some time, however, it was found that a mere drawing or modelling school was not an adequate means of acting on some of the manufactures practised in the town. A metal worker, for instance, who was only taught modelling, appeared still to want a link to connect the instructions he received with his craft; and it did not seem that any definite good was done either in this or similar cases. It was then agreed to establish a workshop for the school, in which the actual processes of various manufactures should be performed by the students; and arrangements were in progress for this purpose, when the edict of the King for the organisation of a system of public instruction was issued, and the school was placed in the polytechnic grade, and enlarged accordingly. The building in which the school is carried on contains also the elementary schools, and the gymnasia; so that a pupil may pass directly from this admirable set of schools to the University. Last year 183 , the whole number of pupils in the three grades was 1,338, viz.:

In the elementary schools . . . . .	415 pupils.
Mechanics' holiday school . . . . .	799
Agricultural and industrial . . . . .	106
Polytechnic school . . . . .	18
	<hr/>
	1,338

In the mechanics' holiday school of Nuremberg the branches of instruction are:

1. Drawing.
2. Modelling in wax and clay.
3. Engraving on steel, copper, and wood.
4. Moulding plaster and clay.
5. Casting, chiseling, and chasing metal.



The whole establishment is under the superintendence of two directors and 23 professors and masters.\*

France.

I now come to examine whether the information which it has been in my power to obtain affords any satisfactory reply to the inquiry which formed the immediate business of my mission. Do the foreign schools, either singly, present a model which it might be safe to follow in organising the Government one at Somerset House; or collectively, do they exhibit any common character or principle which would seem to determine the precise character of the instruction which is required for the education of designers for manufacture?

Putting the matter in the former light, it does not appear that there is any one of the establishments I have visited that exactly answers to the proposed nature of the school lately founded under your auspices; the Prussian and German schools being, on the one hand, more extended, and the French, on the other, more limited in their purposes, than is consistent with the objects you have in view.

School of Lyons.

But if the inquiry be regarding the principle on which the study of design for industry ought to be conducted, all the schools seem to me to offer the same testimony. If the school of Lyons, such as I have described it, were supposed to bring within its scope the whole circle of manufactures, instead of confining itself merely to the improvement of fabrics of silk, and to employ means of instruction in design for industry generally, on the same principle as it now acts upon in reference to silk manufacture, its plan would be absolutely identical with that of the Prussian and Bavarian schools, supposing these latter to be stripped of the branches of study which have no immediate bearing on design.

Thus in the school of Lyons we have,—

- 1st. The general study of design.
- 2nd. The study of the process, and reproductive capabilities of the manufacture to which design is to be applied; and
- 3rd. The study of the particular species of art rendered necessary by the conditions which these impose upon the artist.

Proper system of instruction.

It is obvious that, however extended the purpose of the school may be, these three branches of study must, in some shape or other, be brought into operation: the same principle of instruction must be maintained. How, in truth, can it be otherwise? It is not intended to teach simply the arts of design, (for then it would be a mere drawing-school, convertible to any use to which that kind of study is applicable), nor is it to exhibit the processes of manufacture, but it looks to a third something, constituted out of both. *The art to be learned is not that of producing an abstract kind of decoration adapted to no particular purpose, or an eternal ringing of the changes on the few ornaments of Greek architecture, but the best mode of designing patterns suited expressly to particular fabrics or manufactures. Design and manufacture are the elements which are to be brought together; they*



must, therefore, equally form matter of study in the school. On the one hand, the study of art is necessary, because this the remedy which is to be applied to bad taste in manufacture; on the other, the study of manufacture is not less so, because without this how is it possible to know in what way the remedy is applicable? France.

Now of the modes of reproduction in manufacture there are two kinds: first, that which is effected by means purely mechanical; and secondly, that which depends on a certain amount of artistical skill in the workman. Under the first class may be ranged all kinds of textile fabrics, block printing, casting in metal, &c.; under the second, house decoration, engraving, carving in wood, metal cutting and chasing, &c. &c. In the preparation of designs for the branches comprehended under the second class, no practical difficulties occur; the fancy of the inventor is not fettered by any restrictions imposed by the mere process of reproduction. If the power and knowledge of the workman be adequate, any design may be reproduced, because it is a mere reproduction in the same kind. Thus all patterns for painted work are themselves painted; and all designs for solid work are themselves produced in some solid material.\*

But with respect to design for most of the former class of manufactures, the case is very different; in these two points must be considered, first, the mere capability of the fabric or process in respect to design; and secondly, the nature of the process. Thus it appears that silk weaving, from the tenuity of the threads, is capable of imitating, with the utmost accuracy, any kind of pictorial effect, at least in theory it is so; but in practice this is impeded by the prodigious difficulty of the *mise en carte*, that is of putting on paper the arrangement of the threads by which the effect is to be produced.† In this, therefore, the artist has chiefly to make himself master of the process; on the other hand, such operations as calico printing and paper staining are, from their very nature, incapable of reproducing pictorial effect, and require accordingly a conventional species of design equally adapted to their powers and mode of reproduction. To make his designs workable, therefore, the artist for these branches must first know what can be executed, and secondly, how, with the limited means at his command, and consistently with considerations of expense, &c., he may produce the best effect.

From what I have said, it will appear that the classes who directly derive benefit from the instructions of a school of design for industry are, first, designers, strictly so called; and secondly, workmen whose

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\* It is but just to explain that though I have ranked engravers in one sense among the reproductive workmen, yet as they reproduce in a different kind, and the transfer they make from the colored effect of a picture to the mere black and white of a print, requires a high degree of talent and knowledge, they must be placed in another sense on the same level with the inventors of the works which they copy.

† I have already mentioned that this almost insuperable difficulty has given way before the consummate art of the Lyonnese *metteurs en carte* and weavers, who have executed by the Jacquard machine copies of pictures in the Musée with the utmost fidelity.



*France.* productions are the result of a certain amount of taste and artistical powers. To mere mechanics, by which term I mean those who either produce by machinery, or who accomplish their works irrespective of any taste on their parts, the study of art can afford no direct assistance.\*

Foreign  
Schools of  
Design.

In the matter of education the foreign schools of design deal with the first class, viz. artists or designers, *i.e.* inventors, as if they were to become workmen, and with the workmen as if they intended to be artists; the designer is brought down to the level of the workman by the practical study of industry, and the workman is elevated to the level of the artist by the study of art. When the process of reproduction is purely mechanical, the province of the designer extends to the very verge of the process; when artistical, the power and knowledge of the workman ought to come up to that of the author of the design.

To effect this, we find in all the schools an apartment for the practical study of industry, which is termed in the Prussian and Bavarian the *werkstadt*, and in the French the *atelier*; and I confess I do not see how the government school can answer all the ends for which it has been established without the help of a department of instruction of this kind. In recommending, however, the provision of apparatus for the study of manufacture as quite indispensable, I must not be supposed to contemplate anything like the extent of that employed in the German schools. In these the purpose is to teach the practice of mechanics generally, and the history of machinery, whether with or without a reference to design; but in the government school it is in the latter relation only that the study of industrial processes must, in my estimation, form part of the exercises. The processes, it is true, are few in number which present any difficulty to a designer; but it happens that the very manufactures to which the school is intended especially to apply are the most complicated of any; *I mean the silk manufacture and calico printing, with which I am sure I am warranted in saying, that it is utterly impossible to become familiar otherwise than by practice.*

Necessity  
of practical  
study.

The necessity of practical study of this kind is so obvious, that I should not have alluded to it, but that its utility had in some quarters been called in question. But I think a sufficient answer to any doubts that may be entertained on the subject is, to state the fact, that every

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\* I allude to this not only because there are many who confound the purpose of a school of design for industry with that of a mere drawing school for artisans, but because some time since an ignorant clamour was raised on behalf of the operative weavers of Spitalfields, who it was supposed would be benefited and the silk manufacture improved, were drawing schools established among them. In a moral point of view it would no doubt be very desirable to direct them to the pure pleasures which have their source in the love of art; but we might as well think of teaching design to the Jacquard machine for the improvement of its taste in weaving, as to the weaver who sets it in motion. Everything that relates to design must have been prepared before the weaver puts his hand to the work; so completely mechanical indeed is his part of the matter, that it appears that steam power has been in one case lately substituted for hand labour in the working of the Jacquard machine.



European school has found this mode of study indispensable. In the school (the oldest in Europe next to the French) established by the Board of Commissioners for Scottish manufactures, the same system has for many years been acted upon with reference to the shawl and carpet manufacture, with the best results; and in the Austrian schools, I have been informed, that a similar plan is followed. It cannot be otherwise. If it be true, as I have affirmed, in speaking of the silk manufacture of Lyons, that the ultimatum of a designer's occupation is the production of his inventions in the fabric, and not merely on paper,—if the same relation holds between the designer and the fabric as there is between the sculptor and the statue in marble (to which he sometimes scarcely puts his hand), or between the architect and the building,—*it is quite incontrovertible that the designer must, in the preparation of his pattern, take practically into consideration every condition under which his pattern is to be reproduced, with the same minuteness as a sculptor is forced to consider the quality, strength, weight, &c., of marble; or the architect the innumerable matters on which the practicability of his design depends.* The provision of apparatus, however, for the studies of this department need not be looked upon as a formidable undertaking, since, as I have stated, the silk and calico manufactures are the only ones which it is quite necessary to provide for, and these are the types of every species of weaving and of printing.

France.

Conditions  
of Manu-  
facture.

On the elementary part of the studies, it does not seem necessary to say much. In the foregoing account of the German and French schools, it will have been observed, that though the order of study is different, its elements and materials are identical. In all the French schools, with the exception of the Ecole Gratuite of Paris, the human figure is the first object of study. In the German, the pupils commence with the elements of ornament, and proceed to the figure as the terminating point. Between these, the Ecole Gratuite holds a middle course, and conducts the study of ornament, the human figure, animals, and flowers on alternate days. To the system of the majority of the French schools I have already stated my objection, which is, that in many cases a loss of time is occasioned by the obligation it lays the pupils under of applying themselves to a study which can be of no direct service to them. The method of the Ecole Gratuite seems also to be inadvisable, since, according to it, the pupils are only allowed to engage in drawing the figure, or in any of their other studies, on six days every month, by which their progress must be slow. On the whole, therefore, the German arrangement appears to be the best considered. *By making the previous study of ornament the condition of admission to the classes of the human figure, a school is made to retain its proper place, and to operate as it is intended, in the capacity of a nursery for industrial design, rather than as an elementary academy for artists, to which, in the absence of proper restrictions, it may be perverted.*

Elementary  
Studies.

There is another point of view, in which the imposing this kind of condition of access to the school of the human figure may be looked upon as peculiarly applicable to this country. The neglect of the

Human  
Figure.



France.

accurate and intelligent study of ornament among our professors of fine art, has absolutely expelled from this country the practice of one of its most charming branches, or left it in the hands of house painters, whose education has been too imperfect, or whose acquaintance with the productions of the ancient masters in that kind too limited to supply deficiencies of artists of the higher class. I mean arabesque painting. Now, supposing a student of the school of design to possess such talent as to warrant his ultimately devoting it to the practice of fine art, the arrangement I have ventured to recommend would ensure his having undergone such a course of study as, in his after employment, would fit him to design, to superintend, or to execute works of the kind I allude to, and tend to raise the character of national art which in this branch is at its lowest ebb. Nor is there anything inconsistent with the intention of the school of design, in supposing the probability of its being resorted to by pupils who either have no definite purpose in view, or who intend to become artists in the higher sense. It was at the outset, I understand, proposed, that considerable proficiency in drawing, &c. should be required to qualify a student for admission to the Government school; in other words, the school was not to be an elementary one. But there are many reasons why this resolution should be abandoned, and the institution thrown open without restriction to all who wish to avail themselves of the benefits of its tuition.

Operation  
of Foreign  
Schools.

We shall indeed take a very narrow view of the operation of the foreign schools, if we suppose their influence on manufacture to be due solely to that part of their organization which has an immediate bearing on industry; or that, by making the Government school more perfect in that respect than the continental establishments, any approach to the amount of good effected by the latter will be made, without the same liberal employment of the collateral aids of elementary instruction, and other means of cultivating popular taste. In matters of taste, it is no otherwise than in commerce; the production must always depend upon and bear an exact proportion to the consumption; it is, therefore, not less necessary to create the demand for tasteful design in industry than it is to provide for its exercise. The more expensive articles of commerce will always find purchasers, so long as wealth and its concomitant advantages of education and cultivated taste exist; but it is not among the wealthy, or in the more costly productions of industry, but among the less opulent classes of the community, and in the every day supplies and consumption of the market, that the real character of national taste is discernible; and the standard of this, as it appears to me, can only be raised by informing the minds of those who are to become the purchasers, as well as cultivating the talents of those who are to supply the things purchased. Every one admits, that the great evidence, which we find in France, of the knowledge and love of art in the cheaper kinds of manufacture, is due to the ample opportunities of study provided for the common people. For myself, I do not hesitate to state, as the conviction forced upon me by the inquiries I have made, that in those opportunities, *embracing the innumerable elementary*



*schools, public exhibitions, and other gratuitous means of fostering taste, the secret of the influence of the schools of design, properly so called,* is to be found, and not in the completeness of their system of tuition; and that if we wish the government school to prosper, the ground must thus be broken for it, otherwise it cannot, in the nature of things, take root, or bring forth any fruit. France.  
Elementary  
Schools,  
Public Ex-  
hibitions.

But in saying this I have been proposing rather the expediency of opening a number of elementary schools in connexion with the central establishment, than showing the necessity of making the latter serve as one of the former over and above its immediate purpose of teaching design for industry. To prove this necessity requires few words. In the first place, the studies of an elementary school must be undergone by pupils who are to become designers for industry; and in the present state of things it may be asked, Where are the means of engaging in these studies to be found? Why, nowhere. There is at present no elementary school suited to the wants of a designer for industry; and, if this be the case, the pupils must either come to the government school ill prepared for the practice of pattern drawing, or they must make up their deficiencies by elementary study.

But secondly, *the business of a school of design is not solely to educate designers of original works.* In many branches of industry the exercise of invention is not required, though the study of design, and an acquaintance with and appreciation of the beauties of the inventions of others is extremely desirable and advantageous. Carpenters, plasterers, cabinet-makers, require merely for their pursuits to be familiar with the established forms of architectural mouldings, and their proper decorations; lithographic draftsmen, or engravers, to possess the power of drawing correctly the various objects which they are called upon to reproduce from the works of others, by their respective processes of industry; bookbinders, to learn the rules of good taste, in combining the separate ornaments of gilding tools; and so on of many other cases which might be mentioned, in which no exercise of inventive talent is demanded, but to which a cultivated taste forms an invaluable aid. It is evident, that such as these would not have occasion to go through more than the elementary section of the studies; but if there must, for the sake of students of this grade, be an elementary class, why should access to it be denied to the general student of art, or the means at the command of the school not be turned to the best account?



# Prospectus.

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## DEPARTMENT OF PRACTICAL ART,

UNDER THE DIRECTION OF

THE LORDS OF THE COMMITTEE OF THE  
PRIVY COUNCIL OF TRADE.

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### I.

ORIGIN AND OBJECTS.—The Department of Practical Art was formed in February 1852, for the purpose of increasing the efficiency of the Schools of Design which had been established in 1837, upon the recommendation of the Select Committee of the House of Commons, appointed in 1835, to “inquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the people (especially the manufacturing population) of the country.” This Committee recommended the formation of an institution, where “not theoretical instruction only, but the direct practical application of the Arts to Manufactures ought to be deemed an essential element.” The School of Design was accordingly established.

The following passages from the several Reports of the Council of the School of Design show that the object for which it was founded has been always steadily borne in mind. In 1836, the Council stated, “the object of the proposed School is to afford the manufacturers an opportunity of acquiring a competent knowledge of the fine arts, as far as the same are connected with manufactures.” “It is necessary that the Students should be confined within the object of the School, namely, to amend and advance the interest of manufactures and ornamental trade.”

In 1842 Classes were proposed to be formed, for “the study of the various processes of manufacture and the practice of design for individual branches of industry,” but little appears to have been carried into effect.

In 1843 the Council declared, that “though this School, to a certain extent, occupies common ground with ordinary drawing schools, it has beyond this a specific purpose, from which, in fact, it derives its name. It is termed a School of Design, not a School of Drawing, nor is it a school for every kind of design, but for one kind only, viz. Ornamental, to which accordingly all the exercises of the pupils, even from the

commencement, must have a reference” “The acquisition of skill in drawing is only a preliminary step to the real business of the School, which is to teach the art of designing ornament, both in respect of its general principles and its specific application to manufacture.”

In 1847 the Council announced, that it was their “endeavour to devise and carry into effect a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles), and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the Pupil, and may be exercised by him whilst in the School.”

It is the duty of the New Department to endeavour to carry out more completely and to give practical effect to these views.

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## II.

Hitherto the whole business of the Metropolitan School has been carried on at Somerset House, where its development was much contracted for want of room, but for the present, as a temporary arrangement, to meet the growing wants of the public for education in Art applied to Industry, accommodation has been afforded by the gracious permission of Her Majesty the Queen, for THE OFFICES, THE MUSEUMS, THE LECTURE-ROOM, AND SOME OF THE CLASS-ROOMS OF THE DEPARTMENT, at Marlborough House, Pall Mall, London.

*Superintendents.*—HENRY COLE, Esq., C.B.; and RICHARD REDGRAVE, Esq., R.A.

*Secretary.*—WALTER RUDING DEVERELL, Esq.

*Attendant.*—MR. C. COMYNS.

The Offices for the transaction of business will be open from 10 to 4 daily, except the usual Holidays at Government Offices.

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The Instruction carried on at Marlborough House will consist—

- i. In the Study and Examination of the finest Specimens of Ornamental Art;
- ii. In attendance at Demonstrations, Lectures, &c., on the Principles and Practice of Ornamental Art.
- iii. In the Study and Practice of those Special Processes of Manufacture, which govern the character of Design and lead to its production.

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A MUSEUM is being formed, to contain fine Examples of Ornamental Art, to which Students and Manufacturers may have access



for the purposes of actual examination, study, and copying. The nucleus of the Museum consists of the Examples, selected on the special appointment of the Board of Trade, by Mr. H. Cole, C.B., Mr. Owen Jones, Mr. Pugin, and Mr. R. Redgrave, R.A., purchased from the Exhibition of the Works of Industry of all Nations, by a grant of £5,000. These are works in Precious and other Metals—in Pottery, Glass, Wood, and Woven Fabrics, chosen for qualities which display high excellence in workmanship, or illustrate true principles of design. The reasons which influenced the Committee in the selection are fully stated in the Catalogue of the Works. Besides these the Museum contains the articles of Manufacture purchased for the use of the School of Design, which have been removed from Somerset House, and some presents from Her Majesty the Queen, Manufacturers, and others.

Patterns of modern manufactures, especially Woven Fabrics—such as Printed Goods of all kinds, Silks and Ribbons, both Foreign and British, will be collected periodically, and be open for examination by Manufacturers and Students.

To insure that the Museum may be kept as a *place of study*, and provide a fund for renewing the Examples where necessary, and increasing their number, the following Provisional Regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade.

1. The MUSEUM will be OPEN: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations.

2. All registered Students of the Department of Practical Art, will have free admittance daily, upon production of their Fee-Receipts.

3. All Students in the Special Classes of the Department will have, in addition, the privilege of examining and copying any Examples, without payment of any additional fee.

4. On *Mondays* and *Tuesdays*, PERSONS NOT STUDENTS will be admitted free; but on these days Examples cannot be removed from their cases for study.

5. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS will be admitted on payment of 6d. each, and any single Example may be copied, on payment of an additional 6d.; or of any number of Examples in one portfolio, on payment of 1s. additional each person: Manufacturers and others, by payment of an Annual Subscription of £1. 1s., may enjoy the same privileges, and obtain a ticket, transferable to any member of their firm, or any person in their employ.

The Museum is closed on *Saturdays*, for arrangement, cleaning, &c.

*Clerk to the Museum.*—Mr. J. M. DODD.

It is proposed that the following SPECIAL CLASSES shall be formed in the first instance for the Study of:—

1. Ornamental Art, applied to Woven Fabrics.
2. Ornamental Art, applied to Metal Working.
3. Ornamental Art, applied to Ceramic and Glass Manufactures.
4. Chromo-lithography.
5. Decorative Carving.
6. Drawing, Painting, or Modelling the Figure, especially with reference to Ornament.
7. Perspective and Architectural Drawing.

Special Classes, for the practise of Wood Engraving and Chromo-lithography, are also formed for Female Students, at 37, Gower Street.

Further particulars of the Terms, Fees, and Regulations for attending the Classes, Lectures, &c., will be hereafter published.

Demonstrations of Processes, and the actual practise of them, with Lectures, will constitute the course of study of each Class.

### III.

## METROPOLITAN SCHOOLS OF ORNAMENTAL ART,

*(Male Classes) at Somerset House ;*

*With an Elementary Branch, at the Mechanics' Institute,  
Great Smith Street, Westminster.*

HEAD MASTER.

R. BURCHETT, Esq.

ASSISTANT MASTERS.

MESSRS. R. W. HERMAN, WILLIAM DENBY, WALTER H. DEVERELL.

*Attendants.*—Mr. Andrew Imrie ; Mr. John Macdonald.

*(Female Classes) 37, Gower Street.*

*Superintendent.*—MRS. MCLEAN.

*Assistant Teachers.*—Miss GANN, and Miss WEST.

*Teacher of Wood Engraving.*—Miss WATERHOUSE.

*Attendant.*—Sarah Hughes.

*Hall Porter.*—John Hughes.

The general Course of Instruction, both in the Male and the Female Schools, and in all the local Schools (modified by circumstances) comprises:—Elementary Freehand Drawing, from the Flat and from the Round.—Shading, from the Flat, and from the Round.—Geometrical Drawing and Perspective.—Figure Drawing, from the Flat, from the Round, and from the Life, including Anatomical Studies, and Drapery.



—Modelling of Ornament; and of the Figure as applied to Ornament.—Painting in Water Colour, Tempera, Fresco, Oil, and Encaustic, from examples of Ornamental Art, and from Nature—Landscape, Animals, Foliage, Flowers, Fruit, &c.—Exercises in Composition, and Original Designs, for Decoration and Manufactures.—Lectures on the History, Principles, and Practice of Ornamental Art.

The Students have the privilege of copying Paintings, from the Royal Gallery at Hampton Court, &c.; and specimens of plants and flowers from the Royal Gardens, at Kew; the Managers of the Royal Botanical and Zoological Societies grant free admission to Students in the Advanced Classes, to sketch in their gardens; and Students are allowed to take home books from a lending library, containing upwards of a thousand volumes of works of art and instructive literature, of which a printed catalogue can be obtained of the School Attendants.

**SCHOLARSHIPS.**—To enable competent Students to have the benefit of a continued course of instruction, and to acquire a knowledge of the principles, as well as skill in the practice of Ornamental Art—several Scholarships are established, varying from £10 to £30 per annum, renewable yearly, by public competition among the Students.

**ADMISSION.**—Printed forms of application for admission, (to be addressed to the Secretary, at Marlborough House; or, to Mrs. McLAN, 37, Gower Street,) and copies of this Prospectus may be obtained at Marlborough House, Somerset House, and 37, Gower Street.

The rooms at Somerset House will accommodate about 400 Students, of whom the Class for Elementary Drawing comprises about 150, who are admitted on probation, and are transferred to the advanced classes, as they give evidence of the requisite proficiency. The house at Gower Street for the Female Classes, will accommodate about 150 students.

**FEES FOR THE MALE AND FEMALE CLASSES.**—Elementary Classes. *Morning*: Two shillings a month. *Evening*: Two shillings a month. Advanced Classes, meeting in the day—Four shillings a month. Meeting in the evening—Two shillings a month.

**HOURS OF ATTENDANCE FOR THE MALE CLASSES.**—*Morning*: Elementary Class, from ten to one. Advanced Classes, from ten to three. *Evening*: All the Classes from half-past six to nine.

**HOURS OF ATTENDANCE FOR THE FEMALE CLASSES.**—Elementary Class, half-past ten to half-past one. Advanced Classes, two to five.

The daily attendance of each Student is registered; and any irregularity of attendance is required to be explained, to ensure the continuance of his or her name upon the books.

**VACATIONS.**—Saturday in every week; six weeks at Midsummer, from the 15th of July to the 31st of August; two weeks at Christmas, from the 24th December; and Easter week.



## IV.

## LOCAL SCHOOLS OF ORNAMENTAL ART.

SCHOOLS OF ORNAMENTAL ART (*heretofore called Schools of Design*) have been established, and are in operation, in Spitalfields, and in twenty Provincial Towns.

Schools for males and females are established in the towns of

Belfast,  
Birmingham,  
Cork,  
Coventry,  
Dublin,  
Glasgow,  
Huddersfield,  
Leeds,  
Macclesfield,  
Manchester,

Newcastle,  
Norwich,  
Nottingham,  
Paisley,  
Potteries (Stoke and Hanley),  
Sheffield,  
Stourbridge,  
Worcester,  
York.

LECTURES on the General History of Ornamental Art, are delivered by R. N. WORNUM, Esq., in all the Schools.

SCHOLARSHIPS.—Several Scholarships, of £30 each, conferring the privilege of free attendance at all the Classes and Lectures, use of the Museum, &c., will be awarded to Students: three being eligible from the Provincial Schools.

ANNUAL EXHIBITIONS OF THE WORKS OF THE STUDENTS will take place in the rooms of Marlborough House, until other accommodation is provided. Medals will be awarded to Students exhibiting the most meritorious works. The Honorary Examiners for the year 1852, are Sir C. L. EASTLAKE, P.R.A., and D. MACLISE, Esq., R.A., with R. REDGRAVE, Esq., R.A., the Art Superintendent.

## V.

## ELEMENTARY CLASSES; OR, SCHOOLS FOR DRAWING AND MODELLING.

THE Lords of the Committee of Privy Council for Trade having had under their consideration the Report of the Select Committee of the House of Commons on the School of Design, in which the Committee recommend "the important object of widely diffusing sound elementary instruction throughout the country," hereby give notice, that they are willing to assist, so far as the means at their disposal permit, in establishing Elementary Drawing Classes, in connexion with existing Schools or otherwise, in various localities, with a view of diffusing a knowledge of correct principles of Art among all classes



of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the schools of Ornamental Art, heretofore known as Schools of Design.

Schools of Ornamental Art already exist in the Metropolis: one for males at Somerset House, with an elementary branch at Westminster; one for females at 37, Gower Street, Bedford Square; and one mixed school at Spitalfields; as well as mixed schools throughout the country, at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, the Potteries (at Stoke and Hanley), Sheffield, Stourbridge, Worcester, and York.

Towards aiding the establishment of Elementary Classes, or Schools for Drawing and Modelling, in the advantages of which all classes of the community should share, my Lords are willing—

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To lend suitable ornamental drawing copies, models, coloured examples, and books.
3. To furnish samples of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials the readiest way.

*On the following conditions:—*

1. That a committee of management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, who must engage to provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school if opened, for a period of not less than three months, at a payment of not less than 6*d.* per week each scholar.
2. That such committee shall be prepared, at the request of their Lordships, to return the examples, &c., lent to them; that they will collect, and account for, the fees from the students, conduct and manage the school; provide for stated and periodical visits of inspection by the members of the committee; be responsible for the attendance of the master; contribute some portion, at least, of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to this Department; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.
3. The hours of attendance and the amount of fees to be paid by the scholars to be regulated by the committee and the General Superintendent of the Department of Practical Art, according to local circumstances.



Communications, marked on the address "Elementary Drawing Schools," respecting the establishment of such schools, to be addressed

*To the Secretary of the  
Department of Practical Art,  
Marlborough House, Pall Mall,  
London.*

Applications for assistance to be made according to the annexed form, which may be obtained from the Secretary ; but if written, to be upon foolscap paper :—

REQUISITION FOR THE ESTABLISHMENT OF AN ELEMENTARY  
DRAWING SCHOOL AT

*To the Secretary of the Department of Practical Art.*

WE, the Undersigned [*Members of the Corporation of  
or of the Vestry of* , or connected  
with the School of  
or otherwise as the case may be], being desirous of establishing an  
Elementary Drawing School at

in connexion with the  
Department of Practical Art, hereby request you to move the Lords of  
the Committee of the Privy Council for Trade to nominate a Master  
to such school, and to grant the loan of the examples, copies, &c.,  
necessary for the use of such school. And in consideration of such  
assistance, we hereby undertake to form ourselves into a Committee of  
Management, to provide, keep clean, warm, and light a suitable room,  
at our own liability ; to return the examples lent, when required to do  
so, and to preserve the same to the best of our ability ; to collect and  
account for the fees according to such rates as may be agreed upon be-  
tween ourselves and the General Superintendent of the Department of  
Practical Art ; it being understood that in no case is the fee to be at a  
less rate than 6*d.* a-week for each scholar ; to apply such a portion of  
the fees as may be agreed on in paying the salary of the Master and  
the expenses of the school ; to conduct and manage the school ; to visit  
and inspect it at proper intervals ; to be responsible for the proper  
attendance of the Master, and to dismiss him for incompetency or mis-  
conduct ; reporting such dismissal to the Superintendent ; to see that  
the course of instruction prescribed by their Lordships is properly fol-  
lowed ; and to make an annual Report on the proceedings of the School  
on or before 31st October.

And herewith we append the names of twenty persons who are will-  
ing to attend such school, if established, for a period of not less than  
three months.

[Here follow the signatures and addresses of the requisitionists.]

[Then follow the names and occupations of the persons who propose  
to attend the school.]



WORKS PUBLISHED UNDER THE AUTHORITY OF THE BOARD OF TRADE,  
FOR THE USE OF THE DEPARTMENT OF PRACTICAL ART.

1. A DRAWING BOOK, by W. DYCE, Esq., R.A.
2. A TREATISE ON PRACTICAL GEOMETRY.
3. A TREATISE ON PRACTICAL PERSPECTIVE.
4. A DIAGRAM to ILLUSTRATE the HARMONIOUS RELATIONS of  
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